

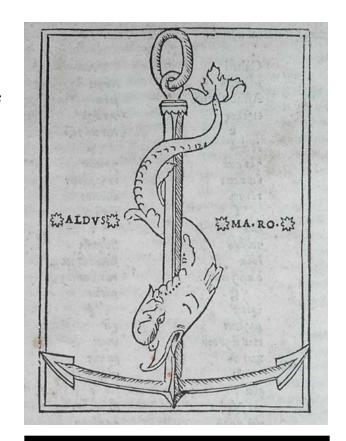
SOKOL BOOKS LTD.

PO Box 2409, London W1A 2SH, UK

Tel: +44 (0) 20 7499 5571 Fax: +44 (0) 20 7629 6536 Web: http://www.sokol.co.uk E-mail: books@sokol.co.uk

CATALOGUE 59

- 1. Postage and insurance (at 1% catalogue price) are charged on all parcels unless otherwise specified
- 2. Any book may be returned within 14 days for any reason.
- 3. Payment is due within 21 days of the invoice date.
- 4. All books remain our property until paid for in full.
- 5. We reserve the right to charge interest on outstanding invoices at our discretion.



No 1. AESOP. Vita & Fabulae...

Cover Image: No. 19. Catholic Church Curia

We try to buy privately as much as possible; please let us offer for your books. You are under no obligation and there is no charge.



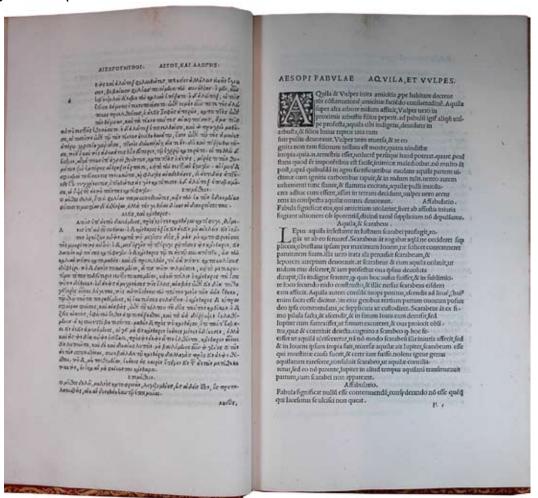
You are always very welcome to visit our Mayfair premises. Do contact us in advance, to avoid disappointment.





1. AESOP. Vita & Fabulae...cum interpretatione Latina [and other works]. Venice, apud Aldum, October 1505.

FIRST EDITIONS (in parts) Folio. 150 II. A8 a8 B10 b8 C8 c8 D10 d8 e-h8 i6 k-xi8, o4. Greek and Roman letter, mostly on alternating II. partly double column, printer's dolphin and anchor device on t.p. and larger on verso of last. T.p. very slightly dusty, a very handsome, clean, large, thick paper copy in English late C18 straight grained red morocco, a.e.g. C18 armorial bookplate of Wilmot, 3rd Viscount Listburne on front pastedown, C20 of William Davignon on ffep.



One of the rarest and most sought after editions of the early Aldine press and in practice the earliest obtainable of the author's original text. The volume comprises the Aesopian Fables in Latin and Greek, together with a life of the author, similarly the 34 fables of Gabrias, Phurnutus on the 'nature of the Gods', Palaephatus on disbelieving histories, Heraclides on the allegories of Homer, the hieroglyphs of Horapollo, a collection of proverbs drawn from Tarraeus and Didymus, Aphthonius and Philostratus' de fabula in Latin and Greek, those of Hermogenes translated by Priscian, and finally an Apologia for Aesop 'de Cassita apud Gellium'. Almost all of these, apart from the Aesop, are in their first edition or editio princeps, Praz p. 373 particularly notices the Horapollo. Aesop is the traditional composer of the oldest and most important collection of Greek Fables, which are probably the earliest examples of popular and maybe children's literature still extant. Herodotus, writing in the fifth century BC already knew of Aesop as an author from the past. Aesop's life has been overlaid by many romantic fictions but it is fairly certain that he was a Thracian, a house slave and likely a family tutor on the island of Samos at the beginning of the 6th century BC. His Fables are one of the most enduring works of European literature, of which the earliest written compilation probably dates from three centuries later and is now lost. The earliest surviving version is Roman, made by Babrius, tutor to the children of Alexander Severus in the 3rd century AD, though stories from other, especially oriental sources, were probably added. The collection we now recognise was compiled and edited by Maximus Planudes and from which the popular fables of modern Europe have been derived. Whatever their exact origin they have constituted a delightful source of amusement and instruction for children of all ages since they were popularised by the printed editions of the C16, of which none is more important than this printed and edited by Aldus.

BM STC It p 8. Renouard 49: 6,7. "Dans cette rare et belle édition, la version latine des Fables est intercalée dans le grec". Brunet I 84 "Belle édit. très-recherchée, et dont les exempl. bien conservés ne se trouvent pas facilement". Dibdin I p247 "This edition may be considered among the rarer and more beautiful productions of the Aldine

Press".

ABULA

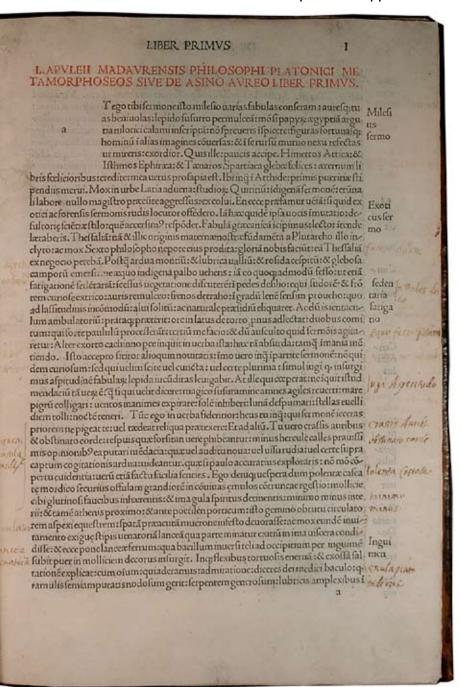
LIIU

M. 11. 1

Folio. ff. 118 [last blank] leaves 5-117 numbered I-cxii, cvi. [*] 4, a-t6, 44 lines and head-line. Roman letter a little Greek. Capital spaces with some guide letters, red printed title on a 1 recto, early marginalia. Expert paper restoration to upper inner corner and gutter of the leaves of the first quire, a few letters on verso of title probably perfected in facsimile, small oil stain on three leaves, marginal marks and occasional light browning in places. A good clean well margined copy in early sheep, covers blind ruled to a panel design, outer panel with blind roll, sympathetically rebacked to match, later pastedowns, lower edges restored, a little worn.

Rare third edition edition of the works of Apuleius derived from the first, published in Rome by Swyenheym and Pannartz, edited by Joannes Andreae, Bishop of Aleria. Apuleius is one of the rarest of the relatively major classical authors to find in incunable editions. Despite his continuing popularity down the ages, only four editions of the opera were printed before 1500 and none could be described as common. A philosopher, teacher, and rhetorician, his literary reputation rests principally on the Metamorphoses or Golden Ass, an elaborate romance interspersed with magic, miracles and plentiful Egyptian and oriental hermeticism; it is a work of great entertainment, invaluable as an illustration of the manners of the ancient world and is the only Latin novel which survives whole. The most famous and poetically beautiful portion is the episode of Cupid and Psyche which has inspired, not just writers and poets, but painters and sculptors ever since. Cervantes' Don Quixote is demonstrably indebted to Apuleius, parts of Gil Bas are directly borrowed from him and several of the humorous episodes reappear in

guise slightly different Boccaccio. The works also include The Asclepius, a Latin paraphrase of a lost Greek dialogue (The perfect discourse) featuring Asclepius and Hermes Trismegistus, though there is much debate as to its origins. The Asclepius is one of two philosophical books ascribed to the legendary sage of Ancient Hermes Trismegistus, Egypt, though the Greek original, lost since classical times, is thought to date from the second or third century AD. Amongst Apuleius' other philosophical works are a speech on demonology, 'De deo Socratis'; a summary of the life and the doctrines of Plato, 'De Platone et eius dogmate'; and a translation of a Pseudo-Aristotelic cosmological treatise 'De Mundo'. Little of Apuleius' work was truly original but he portrayed his characters with a new vigour and versatility which ensured its future appeal. He is the only example in Latin literature of an accomplished Sophist - in the proper sense of that term - which has come down to us and the loss of most other ancient romances has secured for him an especial influence in the development of modern fiction. He also stands as one of the last exponents of Platonic and one of the first of neo-Platonic philosopy. BMC V 495. ISTC No. ia00936000. Goff A936. Pell 925. Polain(B) 286. Bod-inc A-371.

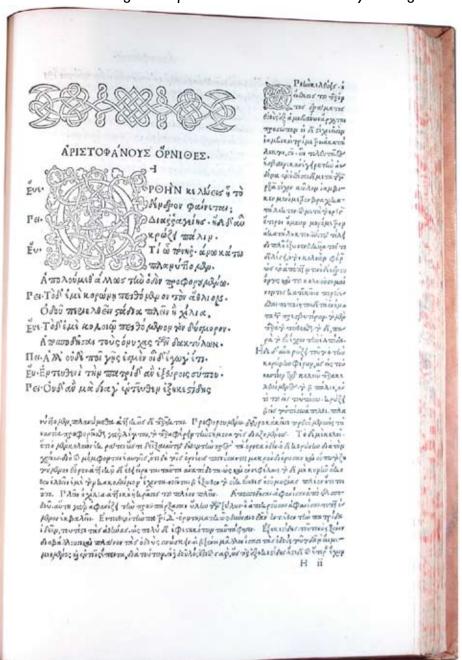


3. ARISTOPHANES. Comoediae Novem. Venice, Apud Aldum, 1498.

EDITIO PRINCEPS. Folio. 346 unnumbered leaves, lacking two blanks. Text in Aldus' large Greek type 146, 41 lines of scholia surrounding in smaller (type114), Aldus' preface in Roman. Woodcut strap-work initials in two sizes and headpieces. Early Greek marginalia in brown ink mostly to first quarter of volume. Title page very slightly soiled and strengthened at gutter, two leaves slightly browned (probably damp at printing), couple of minor marginal tears, last leaf with small old marginal repairs, strengthened at gutter, slightly soiled on verso. A very good copy, crisp, clean and well margined in C17 vellum over boards C18 mottling, gilt red morocco labels and gilt thistle motif on spine, C19 ms. bibl. notes on front pastedown, Walter Hirst's charming bookplate and Sir Thomas Philip's pencilled shelf mark beneath, earlier ink lettering (press mark?) on rear pastedown, Quaritch pencil note beneath.

A very handsome copy of the beautiful first printed edition of Aristophanes comprising the first nine plays (10 & 11 were not published till 1525) and one of the chef d'oeuvres of Aldus' early Greek press. The editor was Marcus Musurus, the celebrated Greek humanist, who also contributed an excellent preface on the reasons for studying Greek and the stylistic beauty of Aristophanes. Aldus founded his career on the publication of Greek texts - the first printer to do so - with this type designed and cast on new principles which he perfected over a period of five years. To his scholarly care we owe more of the editiones principes of the major Greek classics than to any other printer and the Aristophanes, texturally and artistically, was one of his finest achievements. Aristophanes was the greatest of the Athenian comic dramatists and one of her greatest poets. For richness and fertility of imagination

probably only Shakespeare is comparable and Aristophanes' influence direct English on literature was considerable; the comedies of Jonson, Middleton and Fielding derive from him. Apart from constituting one of the surviving alories of hellenic culture Aristophanes' comedies are an invaluable source for its social history. His surviving plays - out of a probable forty or fifty - provide us with an accurate if satirical commentary on the political, economical sexual, religious, and domestic life of Athens over a period of thirty six years. His changes in style and content match the concurrent constitutional and social changes in the State itself. The plays' themes are invariably contemporary, a mocking mirror to the condition of the city. This edition has the benefit of the scholia of Thomas Magister, John Tzetzes and Demetrius Triclinus themselves incorporating much of the more ancient commentaries Appolonius, Callimaches, Didymus and others, which were superseded in later editions by much newer but also much inferior work."Première et belle édition ... Les Scolies .. sont dans cette importante et belle édition imprimées bien plus correctement que dans la reimpression faite à Florence 1525" Renovard, 16:3. "Premiere édition belle et rare" Brunet I 451. BMC V 559. GW, 2333. Goff, A-958. Sander I 580. Essling I 2,2 1163.



4. ARISTOTLE. Contenta Politicorum libri octo. Commentarij. Economicorum duo. Commentarij. Hecatonomiarum septem. Economiarum publ. vnus. Explanationis Leonardi in oeconomica duo, Paris, ex officina Henrici Stephani, 1506.

Folio. ff. (vi) 178. Roman letter, some Greek. Title printed within beautiful decorative woodcut border in black with angels holding up the arms of the University of Paris, Henri Estienne's initials in cartouche below, capital spaces with guide letters, small woodcut diagrams and tables. Occasional light dust soiling in upper margin in places, occasional marginal thumb mark. A very good clean copy, on thick, crisp paper with good margins, some lower margins untrimmed, in modern calf antique, all edges red.

£2,750

Very rare edition of Leonardo Aretino translation of the Politics of Aristotle, with commentary and explanations by Jacques Lefèvre d'Étaples, published by Henri Estienne for the University of Paris. This is one of the first major works published separately by Henri Estienne, one of the first giving his name on the title, and one of the foundation stones of French scholarly printing; the Estienne family would continue this tradition for the next 160 odd years in Paris and later Geneva. Henri Estienne worked chiefly in collaboration with three scholars, Charles Boville, Josse Clictou and most particularly Jacques Lefèvre d'Étaples all of whom were associated with the University of Paris. His press is not as reputed as his son's for the beauty of their typography, though his works are beautifully printed, but he made major advances in the quality and accuracy of his printing. This was one of the first works using his elegant Roman type.

The eight books of the Politics contain Aristotle's idea that the state was developed naturally by the grouping of families in villages, and of villages in a state, for the purpose of securing for the citizens a good and self-sufficient life. He discusses citizenship, classifies existing constitutions, and recognises the advantages of a limited democracy, although he thinks that the best form of government is either an enlightened monarchy, or an aristocracy of virtuous men. Books 4-6 deal with historical states; 7 and 8 contain the discussion of the ideal state. Each book is introduced by an useful outline by Lefèvre d'Étaples. The first books of the Economics deal with the relationship between man and woman, the second contains historical examples. Leonardo Bruni (1369-1444) was born at Arezzo, the birthplace of Petrarch. He learnt Greek in Florence under Chrysoloras, and his fame as a latinist led to his being a papal secretary from 1405 to 1415, and chancellor of Florence from 1427 to his death. His reputation, however, rests on his translations from the Greek. Beginning with Demosthenes, he subsequently provided versions of works of Aeschines, Plutarch, Xenophon, and Plato. For his much admired translation of the Politics he used a manuscript obtained from Constantinople by Palla Strozzi, probably comparing it with the manuscript in possession of his friend Filelfo. According to Sandys, 'Bruni describes the original as an opus magnificum ac plane regium, and he had good reason to be proud of a free and flowing version that made the Greek masterpiece intelligible to the Latin scholars of Europe.' Lefevre d'Etaples commentary was the most influential and important of the time and firmly established Aristotelian Humanism at the heart of the French curriculum. A very good copy of this important, rare and beautifully printed work.

Renouard 4: 4. I.A. 107.740. Brunet I 469. Cranz- Schmitt, p. 7.

5. ARISTOTLE. Decem librorum Moralium Aristotelis, tres conversiones. Prima Argyropili Byzantij, secunda Leonardi Aretini, tertia vero antiqua per capita et numeros conciliate. Paris, Henri Estienne, 1505.

Folio. ff. [210]. a-p8 q6; a10; a-d8, e4; A-D8, E6. Lettre Batard, some Greek. Title printed in red within beautiful decorative woodcut border in black incorporating the arms of the University of Paris, capital spaces with guide letters, small woodcut diagrams and tables, "Sum Rimoldi van Nyevelaer fuisco discensis medici. Non est mortale quod opto. A° 1605" ms. on title "Nunc Carmelilarum Thenensium. Ex liberali dono R. D Jo^is Hemelarii, Canonici Antwerpiensis Anno 1635. 18 Septemb. orate pro eo" beneath, contemporary marginal annotations, T-p dusty, occasional light dust soiling in upper margin in places, old repair to extreme lower outer corner of title and next eight leaves, light waterstains in margins in a few places. A very good copy, on thick, crisp paper with good margins, some lower margins untrimmed, in modern calf antique, all edges red.

£3,250

Extremely rare edition of the of Ethics of Aristole published for the University of Paris, printed here for the first time by Henry Estienne, from the unfindable incunable edition of Jean Higman and Wolfgang Hopyl, 1497. The work is divided into four parts, including three different Latin translations of the Nicomachean Ethics, the third translation (attributed to Grosseteste) is sometimes attributed wrongly to Henricus Krosbein, the other two are by Leonardo Aretino and Joannes Arguropoulos with Lefèvre d'Etaples' and Giorgio Valla's commentary. The work also includes a short poem by Baptista Mantuanus. Panzer states that Henri Estienne might have been involved with the printing of the 1497 version of this text as he is thought to have begun his illustrious career at Hopyl's press. This is one of the first major works published separately by Henri Estienne (there is as yet no indication of his name on the title) and as such is one of the foundation stones of French scholarly printing and marks the beginning of Aristotelian humanism in France; the Estienne family would continue this tradition for the next 160 odd years. Henri Estienne worked chiefly in collaboration with three scholars, Charles Boville, Josse Clictou and most particularly Jacques Lefèvre d'Étaples all of whom were associated with the University of Paris. Lefevre d'Etaples commentary was the most influential and important of the time in France and firmly established Aristotelian Humanism at the heart of the French curriculum. Henri Estienne's press is not as reputed as his son's for the beauty of their typography,

though his works are finely printed, but he made major advances in the quality and accuracy of his printing. This work is rare, worldcat gives six locations only and no copy has appeared at auction according to Abpc. The Johannis Hemelarii, who donated this book to the Carmelites of Thenenses, was the author of "Imperatorum Romanorum numismata aurea, arte in aes incisa" published at Antwerp in 1627. He corresponded regularly with Hugo Grotius who referred to him in his correspondence as 'doctissme', or 'eruditissime'. We have been unable to find the Van Nyevelaer who was the earlier owner of this work. His motto, taken from Ovid's story of Phaethon, was also used by Jonathan Swift in conjunction with his ms. ex-libris. A very good copy of this important, rare and beautifully printed work.

Not in BM STC Fr. C16. I. A. 107.725. Renouard p. 3 no. 4. Cranz-Schmitt, p. 5. Not in Brunet or Dibdin.

6. ATHENAEUS. Deipnosophistae. Venice; Aldus Manutius & Andrea Torresani, 1514. [with] Dipnosophistarum sive Coenae sapientum libri XV. Venice; Andreas Arrivabenus, 1556.

FIRST EDITIONS, folio, pp. [xxxx] 192 [i]; [vi] 288 [xii]. First: Greek letter, title text in the shape of a martini glass, Aldine dolphin and anchor device on t-p and verso of last, some oil spots. Light waterstain to head of first couple of gatherings and to lower outer corner of last, 2 ll somewhat oxydised, else clean and good. Second: Italic letter, double column. Woodcut to t-p of Rebecca with Jesus at the well, floriated initials. Insignificant waterstain to blank upper outer corner of a few quires, a few ll slightly oxydised. A very good copy in C17 mottled sheep, upper joint cracked at head. Spine gilt in compartments, natural morocco lettering piece, edges speckled red. Illegible C17 ownership inscription to pastedown. £29,500

Probably the only copy combining the Editio Princeps with the first Latin edition. Written in Rome in the early 2nd century, the work provides a unique insight into the moneyed classes during the Hellenistic literary world of the Roman Empire. "A vast variety of erudition has been preserved by Athenaeus of Naucratis, who lived at Rome under Commodus and his successors. His comprehensive work 'Doctors at Dinner' originally consisted of thirty books. It was abridged into fifteen, and it is this abridgement that has survived in an incomplete form in a single ms. The scene is laid at the house of the Roman pontiff Larentius, and all kinds of accomplishments - grammar, poetry, rhetoric, music, philosophy and medicine - are represented among the many interlocutors. It is an encyclopaedia under the disguise of a dialogue. Food and drink, cups and cookery, stories of famous banquets, scandalous anecdotes, specimens of ancient riddles and drinking songs and disquisitons on instruments of music are only part of the miscellaneous fare which is here provided. We are indebted to the quotations in Athenaeus for our knowledge of passages from about 700 ancient writers who would otherwise be unknown to us, and, in particular, for the preservation of the greater part of the extant remains of the Middle and the New Attic comedy." Sandys 1:337. An important source of Classical Greek recipes, including the original text of the oldest recipe by a named author, Mithaecus, in any language, it also describes in detail different kinds of wine, categorizing them by place and origin and compares their characteristics, properties and effects. Sexual mores constitute another conversational focus, with pederasty discussed without restraint, including details of boy-lovers famed for their beauty and skill. In addition come insights into music, literary gossip and philology, as well as the stories behind the creation of many artworks and amusing stories. An invaluable resource for social historians. Originating from Naucratis in Egypt, Athenaeus was a Greek rhetorician and grammarian, who flourished at the end of the 2nd and beginning of the 3rd C. Deipnosophistae is his only extant work, though he mentions other works on the history of the Syrian kings and on fish.

i. Renouard 67:4 "fort rare". BM STC It. 60. Adams A-2096. Hoffman I 394. Vicaire 50: "elle est magnifiquement exécutée". Simon 58: "Dans le Premier Livre, il est traité des festins des Anciens, des mets, des boissons, des vêtemenets, danses, etc. Les façons de boire et les différents vins sont déscrits en détail: vin d'Italie, de Chios et Lesbos, d'Egypte, etc. Le Livre Second débute par une description détaillée de l'origine, de la nature, des propriétés et des principaux effets du vin". Brunet I 535: 'rare et assez recherchée'. Dibdin I 331. Graesse I 244. Bitting 18. This ed not in Oberlé. ii. BM STC It. 60. Adams A-2098. Hoffmann I 397. Vicaire 50. Bitting 18. Oberlé 8,9,10: "Sa compliation est d'autant plus précieuse que la plupart des ouvrages qu'il cite sont perdus. C'est une encyclopédie de l'Antiquité, riche, variée, éblouissante."



ON LARGE PAPER

7. BACON, Francis. Operum moralium. London, Excusum typis Edwardi Griffini [John Haviland, Bernard Norton, and John Bill]; prostant ad Insignia Regia in Cœmeterio D. Pauli, apud Richardum Whitakerum, 1638.

FIRST EDITION, first issue. Folio pp [xvi], 176, 179-386, [xvi], 475, [i]. Roman and Italic letter some Greek. Fine engraved frontispiece portrait of the author, various woodcut printer's devices on titles, large floriated and grotesque woodcut initials, head and tail-pieces, typographical ornaments, acquisition note dated 1740 on fly, manuscript notes concerning the author and his works at head of fly leaves in various later hands. Light marginal age yellowing, occasional minor marginal waterstains. A fine, large paper copy, crisp and clean in contemporary speckled calf, covers bordered with a blind dentelle roll, spine with raised bands, red morocco title label gilt, joints and lower corners worn, some scuff marks to covers, a.e.r.

Rare first edition, first issue, on large paper of the collected works of Sir Francis Bacon edited by Dr William Rawley, a close friend his private chaplain and secretary, to whom Bacon bequeathed most of his manuscripts. Sir Francis Bacon (later Lord Verulam and the Viscount St. Albans) was an English lawyer, statesman, essayist, historian, intellectual reformer, philosopher, and champion of modern science. Early in his career he claimed "all knowledge as his province" and afterwards dedicated himself to a wholesale revaluation and re-structuring of traditional learning. To take the place of the established tradition (a miscellany of Scholasticism, humanism, and natural magic), he proposed an entirely new system based on empirical and inductive principles and the active

development of new arts and inventions, a system whose ultimate goal would be the production of practical knowledge for "the use and benefit of men" and the relief of the human condition. At the same time that he was founding and promoting this project for the advancement of learning, Bacon was also moving up the ladder of state service. His career aspirations had been largely disappointed under Elizabeth I, but with the ascension of James his political fortunes rose. Knighted in 1603, he was then steadily promoted to a series of offices, including Solicitor General (1607), Attorney General (1613), and eventually Lord Chancellor (1618). While serving as Chancellor, he was indicted on charges of bribery and forced from office. He retired to his estate where he devoted himself full time to his continuing literary, scientific, and philosophical work. He died in 1626, leaving a cultural legacy that, for better or worse, includes most of the foundation for the triumph of technology and for the modern world we know. In a way Bacon's descent from political power was fortunate, for it represented a liberation from the bondage of public life resulting in a remarkable final burst of literary and scientific activity. Bacon's earlier works, impressive as they are, were essentially products of his spare time. It was only during his last five years that he was able to concentrate exclusively on writing and produced some of his finest work. A fine, large copy, of this monumental and important first edition.

STC 1109. Gibson 196. Lowndes I p. 96.



8. BALE, John. The Actes of the Englysh Votaryes. London, Thomas Raynalde, 1548.

8vo. ff 85 (i) (84 blank) Black letter, woodcut initials. t.p. a little dusty, A2 lower torn away, A6 tear to lower blank margin, couple of old oil spots to fore margin of early II. A good, clean copy in C17 calf, the border gilt, rebacked to match, C19 bookplate, monogrammed "H. A." on pastedown.

First English edition of John Bales' infamous polemic against the monasteries, following a now rare Antwerp printing two years earlier. Bale (1495-1563), a former monk who apostatized and took a wife, later permanent bishop of Ossory, was one of the most extreme English Protestants of the first half of the C16. After the fall of his patron, Thomas Cromwell in 1540, he fled to Germany, where he busied himself in composing the coarse and bitter diatribes which earned him the nickname "Bilious Bale". On the accession of Edward VI he returned to England to share in the triumph of the ultra-reformers and publish in London the works composed in exile. The present work is a bitter attack on English monasticism and his justification for its suppression at the Dissolution. Bale paints a picture of universal vice and corruption—often in the crudest language—which exercised a profound influence on English historians down to modern times. Bale was possessed of considerable historical learning, vigorous literary skill, and was a brilliantly expressive polemicist, but even in an age of the bluntest controversialists he was unequaled for intemperance and want of any taste or moderation.

STC 1271. Ames III 1738. 'The reader may see some amusing extracts from this singular and well known volume in the Bibliomania p. 230-234.' Lowndes I 103.

9. BESSARION, Cardinal Johannes. In calumniatorem Platonis (etc.) Venice, in aed. Aldi et Andreae Soceri, 1516.

Folio. ff. (viii) 116 + 55 (i). Roman letter, some Greek. Two parts in one, FIRST EDITION of second. Separate t-p to each with printer's anchor and dolphin device, repeated on verso of last:very slight soiling to first t-p, two very small repairs to blank verso of final leaf of first part touching a handful of letters on recto, lower outer blank corner of final leaf restored. A very good clean, well margined copy in contemporary limp vellum remains of ties, '50' in contemporary hand at foot of title page, several early ms. case-marks to inside upper cover, a very handsome volume in its original binding.

Part I comprises the second much expanded Aldine edition of Bessarion's great defense of Plato and Platonism, written in response to the translation of the 'Laws' by George of Trebizond who had taken advantage of its publication to print a sharp criticism of Plato and exalt Aristotle. Bessarion, one of the great humanists and Hellenists of the mid C15 had studied philosophy under Gemistus Pletho and imbibed from him a love of Plato, happily shorn of Gemistius' hatred of Aristotle. Bessarion rather advocated a synthesis of the two systems of learning, perceiving and appreciating their many points of contact and in the present work (ch. 5) demolishes Trebizond's attack by the simple device of enumerating verbatim all the errors of his translation and faults in his commentaries. The second part of the present work, here printed for the first time, comprises Bessarion's own translation of Aristotle's metaphysics and book one of those of Themistius. It is said that Bessarion, the greatest scholar - statesman - diplomat ecclesiastic of his age, had three aims in life: the reunion of the Latin and Eastern Church, the rescue of Greece from Moslem occupation and the triumph of classical literature and poetry, especially the Greek. He succeeded temporarily in the first, partially in the second , and beyond all expectation in the third - paving the way for the great revival that was to follow. In between his many extraordinary labours in the public field, organizing crusades, restoring the City and University of Bologna, dominating great international councils, he became patron of the very first Renaissance Accademia (actually founded in his house) and amassed an extraordinary library of more than eight hundred codices of ancient Greek ms. - which he gave to form the basis of the Marciana in Venice.

BM STC It. p.90. Renouard 76:4. Brunet I 827. "Edition plus ample

mais moins rare que la précédente"



10. BIANCHELLI, Mengo. Menghus super logica Pauli Veneti cum tabula. Venice, impensis ... Luceantonij de giunta florentini, January, 1520.

Folio. ff. [iv], 136, [i], 138-205, [i] 207-227 [i.e. 225] lacking final blank. Gothic letter. Giunta's woodcut fleur de lys device on verso of last leaf of Logica, charming large historiated woodcut initials and smaller floriated, occasional woodcut diagram, intermittent neat contemporary marginalia in a tiny hand with underlinings, early printed label "Loci Capucinorum Asculi" with ms. shelf mark on lower blank margin of t-p. A few marginal worm holes and small trails in the first few leaves just touching side notes, t-p a little dusty and ink spotted, occasional light marginal waterstaining, final gathering loosening. A good copy in contemporary half vellum over paste boards covered with a late 10th or early 11th century ms. leaf from the "Vita Ambrosii" by Paulinus of Milan, small worm holes in lower edge of both covers, upper cover a little scratched, lower outer corner on both covers worn, lacking ties.

Rare early Giunta edition of the distinguished logician Bianchelli's commentaries on the Aristotelian commentator Paulus Venetus' Logica, including, at the end, his commentary on the treatise 'De primo et Ultimo Instanti' by Pietro Alboni of Mantua, a work on the first and last moments of life. The Faenza physician and philosopher Bianchelli (ca 1440-1520), whose considerable dialectical skills were often pitted against those of Pico, taught Aristotelian philosophy at the University of Ferrara until the late 1460's. He was also the author of one of the earliest treatises on medicinal baths, and a treatise on the plague (Contro alla peste, 1523). Bass notes that Bianchelli 'was a subtle scholastic and a great astrologist, who recognized e.g. a pulse high in the middle and contracted at the sides, a pulse twisted like a thread, and distinguished abnormal heat as a species added to the natural warmth' (History of medicine p. 292). Paulus Venetus' (1372-1429) Logica dominated the curriculum of Universities in the C15th; it was first printed in 1472. He was a theologian of the Hermits of the Order of St. Augustine and, in 1390, was sent to Oxford to study theology, but finished his course at Padua, where he lectured during the first quarter of the C15th. Apart from his 'Logica', which was widely used as a textbook during the C15th and C16th, he wrote several scientific works. Pietro degli Alboni of Mantua, was a student of Paulus Venetus and produced his work on the first and last moments of life after a conversation with another follower of Paulus Venetus, Apolinaire Offredi of Cremona. An uncommon and interesting philosophical work (worldcat only locates one copy in libraries outside Italy) bound in an exceptionally rare and interesting early ms. leaf. Not in BM STC It. C16. or I. A. CNCE 5705.

11. BIBLE. Le Nouveau Testament. C'est a dire La Nouvelle alliance de nostre Seigneur Iesus Christ. (with) Les Psaumes de David mis en rime Françoise, Par Clement Marot & Theodore de Beze.La Rochelle, Pierre Morin 1603, and 1604.

16mo. two vols. in one pp. 937 (i): ff (280) [A-Z8, Aa-Mm8]. Roman letter. Woodcut architectural device to both titles, woodcut tail-pieces, copious woodcut musical notation in second work, armorial bookplate of the Earl of Egerton on pastedown. Light age yellowing. A very good copy in fine contemporary crimson morocco gilt in the style of Clovis Eve, covers double gilt ruled to a panel design, fine dentelle rolls gilt to outer panel, central panel with floral sprays to corners and around central oval gilt enclosing a double E monogram, spine gilt to the same panel design with central panel filled with floral sprays around intersecting circles, and fine small tools, a.e.g. book block and binding bowed (due to its square shape), tiny worm holes at foot of spine.

Probably the unique surviving copies of these charmingly printed near miniscule Protestant New Testament and Book of Psalms, printed at the stronghold of La Rochelle during the high water mark of Protestant influence in the city, in a lovely contemporary fanfare binding of the highest quality. We have found only three other works printed by Pierre Morin of La Rochelle, two later editions of this book of Psalms, and a French translation of John Napier's 'A Plaine Discovery of the Revelation of St John'. The book of Psalms is followed by "La Forme des Prierres Ecclesiastique". All Protestant printing of this period in France is rare as it was expressly forbidden by the edict of Nantes except in those provincial towns where Protestantism was allowed. Imprints from La Rochelle are especially rare as the town was famously held under siege for a period of 14 months in 1627-8 during the Protestant revolt, despite repeated attempts to relieve the city by the English Navy (initially under the Duke of



Buckingham), during which time the population was reduced from 30,000 (the third largest city in France) to less than 5000. Protestant bibles thereafter were preserved in France clandestinely, with Huguenot families creating ingenious devices to conceal them; they were typically hidden in pieces of furniture such as in a cache behind mirrors or in false books. With the revocation of the Edict de Nantes in 1685 many Huguenots came to England which is possibly how this copy arrived here; it was later in the collection of the Earl of Egerton (bookplate). The lovely French binding is a fine example of the best bindings of the period, extremely finely and delicately worked for its small size. The shape of the book is almost square allowing the binder to create a most unusual panel design on its spine mirroring those of the cover. The double E monogram could belong to a member of the Escoubleau de Soudis family whose chateau was situated at Châtillon-sur-Sèvres not far from La Rochelle. A lovely copy of this unique printing and rare survival in a stunning contemporary binding. Not in Repertoire Bib. Des livres Imprimé en France au XVII siecle: La Rochelle and otherwise unrecorded.

12. BIBLIA SACRA. Quid in hac editione à theologis Louaniensibus praestitum sit, paulo pòst indicatur. Antwerp, ex officina Christophori Plantini, 1580.

8vo. pp. [xvi], 799, [xli] Last leaf blank. Miniscule Roman letter. Text in two columns within double box rule. Title with Plantin's woodcut compass device within woodcut architectural border in four blocks, floriated woodcut initials, Monogram H. R. in contemporary hand on title. General light browning, small marginal waterstain on a few leaves at end, occasional thumb mark, small holes in blank area of t-p, where autograph has been removed. A good copy, in lovely contemporary French polished vellum over thin pasteboard gilt tooled to a fanfare design, covers bordered with triple gilt fillets, small oval gilt at centers with IHS gilt stamped on upper cover, three small hearts on lower, circular and rectangular cartouches above and below, volutes at sides, each bounded by a ribbon consisting of a single fillet on one side and a double fillet on the other, large flower tool in rectangle, small fleurons in circles including a small bird tool, all filled with laurel sprays, yapp edges gilt with same small bird tool, flat spine elaborately gilt tooled to the same fanfare design with oval at center, a.e.g. Vellum darkened, particularly on spine, minor stains on upper and lower cover, lower joint split, a little rubbed

Second printing in this octavo format of Plantin's 'Bible de Louvain', first issued by Plantin in 1565 in this format, in a lovely contemporary fanfare binding. This binding is typical of the best productions of French fanfare bindings of the last quarter of the C16 and has much in common with several bindings made for Jacques Auguste du Thou. It is very similar to the one Psalter in the British library, shelfmark c47c13, an the intricate design and tooling on

its spine is nearly identical to another, Shelfmark c66b10. This type of Fanfare binding, in such a rich and luxurious style, called for the greatest skill on the part of the bookbinder, and the finish, craftsmanship and the materials used are of the highest quality. Such fanfare bindings were imitated, with varying degrees of fidelity, throughout Europe from about 1570 until well into the 17th century. Originally, the style was attributed exclusively to Nicholas and Clovis Eve, but it is more likely that a number of other Parisian finishers executed many of them. A reprint of Plantin's Bible ed, in 1574. "It is a revised edition of the Louvain Bible, prepared by Francisus Lucas Brugensis, with the help of Johannes Molanus, Augustinus Hunnaeus, Cornelius Goudanus, and Johannes Harlemius - All members of the Theological Faculty at Louvain. In the margin are added fresh variants, taken principally from the Antwerp Polyglot" Darlow & Moule 6160 p.949. "The promised notes do not appear in this edition though their early publication is announced in a paragraph of the preface." Darlow & Moule 6170. "Regarding the promised Variae lectiones, a small paragraph is added to the effect that Plantin didn't forget his promise but had to postpone its realization.... In fact that same year he published as a separate edition the 'Notationes in Sacra Biblia' of F. Lucas but they were too large to be inserted in a 'normal' Bible-edition." Voet. This 'Louvain Bible' was practically a reprint of Robert Stephanus's Bible of 1538-1540. An excellent edition in a beautiful contemporary fanfare binding.

BM STC C16 Dutch. p. 22. Voet 688. Adams B1088. Darlow & Moule 6170.



13. BLOUNT, Sir Henry. A voyage into the Levant. A breife relation of a journey,, from England by the way of Venice, into Dalmatia, Sclavonia, Bosnah, Hungary, Macedonia, Thessaly, Thrace, Rhodes and Egypt, unto Gran Cairo: with particular observations concerning the moderne condition of the Turkes, and other people under that empire London, printed by I. L for Andrew Crooke, and are to be sold at the signe of the Beare in Pauls Churchyard., 1636.

FIRST EDITION, first issue (A2 verso, line 1 has "Northwest"). 4to. pp. [ii], 126. Roman letter, some Italic. Woodcut ornament on title, floriated woodcut initials, large woodcut headpieces. Autograph cut away from blank spaces on title, title slightly dusty, half backed with small repair in upper margin, light age yellowing, upper margin trimmed a little close just shaving headlines in places, occasional marginal thumb mark and oil spot. A good copy in half calf over marble paper boards c.1800, title gilt on spine, joints and corners a little worn.

£2,450

Rare first edition, first issue, of this hugely influential and popular travel book, which went through eight editions between 1636 and 1671, one of the earliest and best accounts of the Ottoman empire. Sir Henry Blount, third son of Sir Thomas Pope Blount, distinguished himself in the early part of his career by these travels into the Levant of more than six thousand miles, the greater part of which he went by land, gaining for himself the epithet of "The great Traveller." He was knighted in 1639 and served Charles I during the Civil war who is said to have committed the young princes to his care before the battle of Edge-hill. As a traveller, Blount, had an altogether secular and Baconian frame of mind, his interest was not so much religious as scientific, and his approach to his encounters was considerable more open than other contemporary literature on the subject. His text is also more prescriptive about the correct manner with which to engage with the Ottomans, though amicably so, and his accounts of Ottoman hospitality differ greatly from those of Dallam and Rawlins. He traveled the Adriatic coast to Dalmatia, thence to Belgrade and Constantinople where he stayed a few days before setting off with a Turkish fleet for Rhodes, Alexandria and Cairo. Having crossed the Adriatic from Venice, Blount's caravan joined up with Ottoman forces being summoned against Poland, and he reported on the condition of the troops and the splendid traveling court of Murad Basha the Ottoman general. "Blount's arguments about the shared Anglo-Ottoman hatred of Catholics for their idolatry recall Elizabeth's diplomatic letters to Murad III printed by Richard Hakluyt" Gerald Maclean. Blount witnessed the Ottoman Empire at the period of its greatest power and magnificence, comparing it to what he considered to be the then sorry state of one of the greatest powers of antiquity, Egypt. "Throughout his travels in the Levant and the Orient, Blount took notes on what he observed. His was a form of 'strategic travelling,' taking both travel and travel writing to a new level of sophistication. His mission was also designed to bring commercial and other benefits to Britain, helping to 'stimulate the market for coffee,' for example. By the time Blount wrote his Voyage the secular approach of the new scientific age, of which he was a product, had led to the realisation that nations and the institutions that attend them are as much historical products of geography, nature and climate as they are of religious belief." Gerald MacLean. The Rise of Oriental Travel: English Visitors to the Ottoman Empire 1580-1720,. "The work was deservedly popular; Blount treated his subject with objectivity and viewed Turkish society as different from but equally valid to the life he knew in England." (Blackmer). STC 3136. Atabey 119. Blackmer 154 (2nd ed.).

14. BOTERO, Giovanni. The Worlde, or an historical description of the most famous Kingdomes and commonweales therin. Relating their situations, manners, customes, civill government, and other memorable matters,....London, Imprinted by Edm. Bollifant, for John laggard, 1601.

4to. [iv], 222, lacking last blank. Roman letter. Woodcut printer's device on title, large historiated and floriated initials and headpieces. Cut a little close in upper margin just shaving head of title and a few running headlines, light age yellowing, occasional minor marginal mark. A very good copy, crisp and clean, in C17 English speckled calf, covers bordered with double gilt rule, spine with raised bands double ruled gilt, a.e.r. £5,750

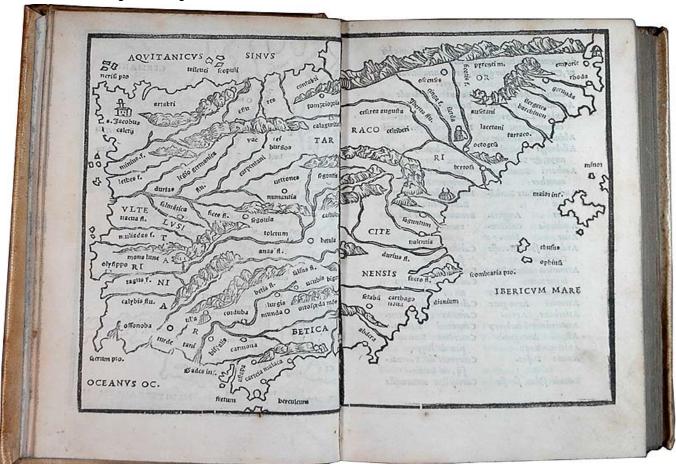
Rare second, enlarged printing of Johnson's translation of Botero's most influential work, first published anonymously as 'The Traveller's breviat', a few months earlier. Johnson arranged the material in a different order to the Italian (1596) and the work was revised and expanded in later editions in England, all by Jaggard. Botero brought together an immense mass of geographical and anthropological information, which he tried to organize according to broad methodical categories (like 'resources', 'government' and 'religion') partly to test his own political and economic theories, explained in "Delle cuase della grandezza e magnificenza delle citta" and "Delle ragion di stato". The work was based on the historians Barros and Osorio and the various accounts published in Ramusio's travel collection (which included those by Conti, Varthema, Barbosa, Pires and Federici). Botero made no attempt to edit the stories of these travelers (though he compared Conti with Varthema and complained about inconsistencies in their accounts) but to extract political and demographic lessons from them. He tried to create a comparative framework where the information garnered from these travel accounts could be assembled and understood in general terms. The work marks the beginning of international demographic studies, and highly influenced the next generation of political and economic thinkers. It comprises detailed and up-to-date descriptions of all the regions of the world known to European observers at that time, from the Americas to central Africa and Asia and Japan, mentioning their customs, economies, trade and industries. He also discusses the most and least powerful states and how they have become so. He compares religions, the superstitions of the New World and the trials and tribulations encountered on the introduction of Christianity. The comparative use of evidence from

Classical times in Europe to pre-Columbian new world empires, the Orient, Africa and the Turks and the diversity and profusion of sources, provide an invaluable insight into what at the time was considered necessary for the development of a state. This translation was particularly influential; Shakespeare is said to have used the section on Venice as source material for Othello and Merchant of Venice. A good copy of this important and fascinating work.

STC 3399. OCLC: 79237125. Alden 601/9. Sabin 105491. JCB II:10. Not in Gay, Cordier, Blackmer or Gollner.

15. CAESAR, Julius. Hoc volvmine continentvr haec. Commentariorum de bello Gallico libri VIII. De bello ciuili Pompeiano. Libri IIII. De bello Alexandrino. Liber I. De bello Africano. Liber I. De bello Hispaniensi. Liber I. Pictura totius Galliæ. Venetiis, In aedibvs Aldi, et Andreae soceri, 1519.

8vo. ff. [xvi], 296. Italic letter. Woodcut anchor and dolphin device on title, verso of kk8, and verso of last, two double page maps and five full page woodcuts, capital spaces with guide letters, contemporary marginal annotations (faded), engraved armorial bookplate on pastedown, bookplate of L.K. Elmhurst on fly. Title and verso of last slightly dusty, lower blank margin of title cut away and restored, occasional very light age yellowing. A very good copy, crisp and clean, in probably Roman polished vellum over boards c.1700, spine with gilt ruled raised bands, olive morocco label gilt, all edges blue.



Second Aldine edition, finely illustrated with maps and woodcuts of fortified cities and military instruments, edited by Giovanni Giocondo, of Julius Caesar's popular account of the conquest of France, Spain and Northern Africa. It is one of the very few extensively illustrated productions of the Aldine press, featuring annotated scenes from Caesar's most famous military operations, including the construction of the siege terrace at Avaricum, the dam at Uxellodunum, and the brick tower at Massilia. The illustrations have key letters with explanations in the text by Giovanni Giocondo, the subjects of the cuts are listed on the title-page. "The Manuzio-Torresano edition of 1519 has a new map with labels in set type. A map of Spain was added, independent of the Giunta map, but the 1513 cuts were replaced by new blocks copied from the Giunta edition. The bridge cut follows the Giunta version except for the figures. The two cities are in the correct order" Mortimer Harvard 96. Despite Caesar's status as one of the most illustrious men, only a handful of his extensive writings survive and these unedited and unfinished. He wanted them destroyed on his death but fortunately his secretary disobeyed. Caesar was anxious to record of his successful campaigns in Gaul from 58 to 52 B.C., including the less successful invasion of Britain. To answer those who accused him of personal ambition, he wished to appear as a straightforward soldier, fighting wars that were essential to Rome. His first-hand account of the Gallic Wars is a crucial source for the history of Britain and Germany as well as Gaul. Books I-VII were probably written year by year, when events were fresh in his mind. Book VII ends

with the defeat of Cercingetorix and Aulus Hirtius, Caesar's lieutenant in Gaul, took up the narrative relating to the ensuing uprisings and the beginnings of Caesar's disputes with the authorities in Rome. A bald, uncorrected, incomplete narrative of events, Caesar's accounts of his campaigns are still one of the world's greatest military histories, penned by one of the greatest generals. A very good fresh copy of this handsome Aldine.

BM STC It. C16th p. 135. Renouard, p. 88, no. 11. IA 128.665. Adams C 29. Essling 1733. Sander 1510. Mortimer Harvard 96 (1st Aldine).

16. CAPACCIO Giulio Cesare. Delle imprese trattato di Giulio Cesare Capaccio. In tre libri diviso. In Napoli : ex officina Horatij Salviani : appresso Gio. Giacomo Carlino, & Antonio Pace, 1592

FIRST EDITION. 4to. 3 vols. in one. ff. [xxxii], 84; 148; 60. Roman letter with some Italic and Greek. First title with Carlino and Pace's woodcut device, smaller version on second and third titles and on verso of last, fine grotesque initials, head and tail-pieces and typographical ornaments, 303 woodcuts, mostly oval illustrations of 'imprese' with woodcut symbols and armorial shields in text, table within printed line border, autograph of 'Estorici morin? Vecchio 1663' on title, another scribbled out above. Light age yellowing in places with some minor light spotting, small hole in Yy1, original paper flaw, with loss of a few letters. A very good copy, crisp and clean, in contemporary vellum over boards, edges gauffered in blind, lower hinge split.

First edition of this important and beautifully illustrated treatise on the use, meaning and creation of imprese, "The first emblem book to deal with flora and fauna, published three years before the books by Camerarius... The woodcuts are very delicate and charming" (Landwehr). Books 1-2 contain a general discussion of imprese, while book 3 contains many examples of imprese in the usual format of motto, illustration, epigram in verse, and explanation in prose. "In chapter 2 of book one, Capaccio discusses the difference between emblem and 'impresa' emphasizing the fact that the essence of the impresa is an intellectual conceit. The last chapter of the the first book deals with the significance of Colours." Mortimer Harvard. "An impresa is a symbol comprising an image, identified as the 'body' and a motto, called its 'anima' (soul). The motto refers to a personal idea chosen by the inventor (whereas the emblem expresses a universal). The motto thus produces a playful disguise which is at the same time a revelation of its creator. It was mandatory that the motto eschew those universal meanings so characteristic of apophthegm, proverb, precept, enigma or question. The theorists further insisted that the language of the motto

should be senior to the vernacular - Latin, Greek, or even Hebrew. Hence this 'anima' the soul of the impresa, was reserved for the learned, and hidden from the uneducated." 'Language and cultural Change', Lodi Nauta. Books of imprese quickly became a favored genre of the Renaissance. They are, as here, crammed with news, from classical historiography to contemporary events, including animalistic, astrological and poetic curiosities, and the relation of customs. The imprese's proximity to emblems, with the love of encoded expression helped to explain their success. Interestingly, the word "imprese" has evolved in Italian to refer also to 'Company' or 'Business' and thus the personal branding of renaissance imprese has extended into a far more modern concept of professional branding. A very good copy of this interesting and superbly illustrated work.

BM STC It C16th. P. 144. Brunet I 1557. Praz vol I p.70, 72 (reproductions). Mortimer It. I 101.



17. CARDANO, Girolamo. Libelli duo. Vnus, de supplemento Almanach. Alter, de Restitutione temporum & motuum coeslestium. ITem Geniturae LXCII, insignes casibus & fortuna, cum expositione. Noremberg, apud Io. Petreium, 1543.

FIRST EDITION. 4to. ff [110] A-Z4, aa-cc4, 2d6. (lacking final blank). Roman letter, some Greek. Fine woodcut portrait of the author within roundel on title, white on black historiated initials in various sizes, woodcut tables, small woodcut diagrams and 67 astrological charts, occasional early underlings and marginal notes. Minor restorations to upper and lower margins of title, just touching a few letters, and lower margin of first few II, worm trail expertly restored in lower blank margin, blank lower outer corner of last leaf restored, title page slightly dusty, the odd thumb mark. A good copy in slightly later vellum over boards

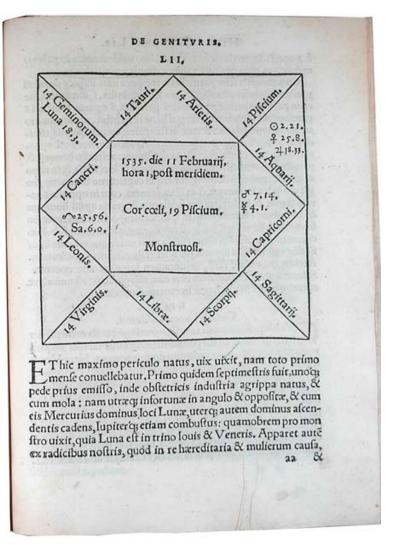
£4,750

Rare first edition of Cardano's work on the fundamentals of astronomy for astrologers and the determination of the correct length of the solar, tropical, and sidereal years, followed by an extraordinary section of 67 horoscopes, chiefly of famous people. 'Sometime around 1540, the Nuremberg publisher Johann Petreius approached Giralamo Cardano to prepare a new edition of two astrological treatises by the Italian polymath. The first of these tracts 'De supplemento almanach', called for greater sophistication in the use of planetary ephemerides by teaching practitioners to inspect the heavens for themselves. Its complement entitled 'De temporum et motum erraticarum restitione', focused on the observational correction of planetary parameters. Cardano was out of his depth in accomplishing this last goal, but the new German editions of these works brought him great fame anyway. This success derived in no small part from his decision to append a series of remarkable genitures to his booklet. By 1543, a sizeable collection of 67 birth charts had begun to dwarf the original content of the 'libelli duo'. Cardano's German horoscope collection benefited strongly from two local developments: on the one hand, a preoccupation with the collecting of celebrity genitures in the volatile diplomatic context of the Holy Roman Empire; on the other, Philip Melanchthon's promotion of astrology as a key component of Lutherian higher education.' 'Horoscopes and public spheres': essays on the history of astrology edited by Günther Oestmann. The work is dedicated to Cardano's Milanese friend and Patron, Filippo Archinto. The nativities or horoscopes are very curious. Among them are the horoscopes, each with a lengthy exposition, of Petrarch, Luther, Cicero, Erasmus, Dürer, Vesalius, Charles V, Francois I, Fazio Cardano, Archinto and his other patrons, and even his own. He also, interestingly, includes horoscopes of the towns of Venice, Bologna and Florence from the date of their establishment. 'Cardano

wrote more than 200 works on medicine, mathematics, physics, philosophy, religion, and music. ... his was the universal mentality to which no branch of learning was inaccessible. Even his earliest works show the characteristics of his highly unstable personality: encyclopedic learning, powerful intellect combined with childlike credulity, unconquerable fears and delusions of grandeur. In 1570 Cardano was imprisoned by the Inquisition. He was accused of heresy, particularly for having cast the horoscope of Christ and having attributed the events of his life to the influence of the stars. After a few months in prison, having been forced to recant and to abandon teaching, Cardano went to Rome, where he succeeded in obtaining the favor of Pope Pius V, who gave him a lifetime annuity' (DSB). Cardano admitted he was no saint, describing himself in his autobiography as 'hot tempered, single minded, given to women, cunning, crafty, sarcastic, diligent, impertinent, sad, treacherous, magician, sorcerer, miserable, hateful, lascivious, obscene, lying, obsequious, and fond of the prattle of old men.' He predicted the exact date of his death, and to be certain that he was correct, on the day in question, he abstained from nourishment to help matters along in a kind of gentle suicide. A good copy of a rare and fascinating work.

BM STC Ger. C16th p.181. IA. 132.048. Caillet 2013 "édition rarissime". Durling 857. Houzeau & Lancaster 4826 "les horoscopes et biographies forment la partie la plus curieuse de l'ouvrage". Cantamessa I 828 "Il Libelli duo e opera importante, che dimonstrata la profonda conoscenza dell'astrologia da parte di Cardano".

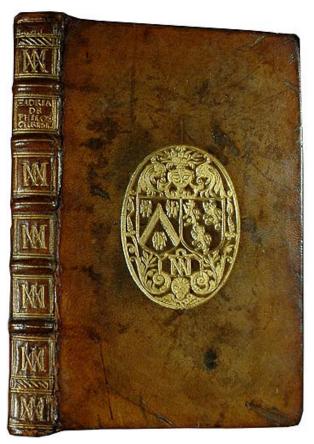
Riccardi I 1 250 "raro".



DE THOU - COLBERT - HEBER - PERTH COPY

18. CASTELLENSIS, Hadrianus. De vera philosophia. Cologne, ex off Melchioris Novesiani, 1540.

8vo., 143 unnumbered II a7 A-R8 lacking a8 blank. Roman letter, chapter headings in Gothic, t-p with printer's device. Uniform mild age yellowing, small tear from blank fore edge of t-p, 'Biblotheca Colbertina' in late C17 hand at head, de Thou's ms. press mark on front pastedown, stamp of the Bibl. Heberianus on first free ep. A good clean copy in slightly later olive calf, large gilt arms of de Thou and his second wife within oval frame on both covers, spine with 7 compartments, de Thou's mongramn gilt in six. Upper joint a little worn, very neat small repair to headband, a few signs of wear, overall good.



A fine copy of an uncommon edn. of Cardinal Adriano Castellesi's little philosophical encyclopaedia based on the teachings of the Doctors of the Church, apparently the first edition printed outside Italy. Castellesi (c1460-1512), of humble origins, was distinguished both as a statesman and as a reviver of learning - he was one of the first Italian writers to strive for the restoration of good Latinity. In the preface to the 'De vera philosophia' he writes of himself as still a young man when he was sent on his second visit to England, as collector of Peter's Pence, by Innocent VIII. In 1488 Castellesi had been despatched as nuncio to Scotland to settle the dissensions between James III and his nobles, but James was killed before his arrival and he remained in England, where he sufficiently impressed Henry VII to be appointed the King's agent in Rome. He returned to England the following year and in 1492 became a prebendary of St Paul's Cathedral and rector of St Dunstan's. On the death of Innocent VIII, in 1493 Catellesi returned to Rome and though he appears not to have resided in England again was advanced to the sees of Hereford in 1502 and Bath and Wells in 1504, his friend and sub-collector of Peter's Pence, the accomplished scholar Polydore Vergil, standing proxy. In the meantime Castellesi had been elevated to Cardinal. His career effectively came to an end in the summer of 1503 when Pope Alexander died - either from poison or food poisoning at a banquet Castellesi had hosted. Never in favour with Henry VIII he was successively deprived of his English appointment's between 1514 and 1518. Castellesi remained dedicated however to the memory of Henry VII- his fine palace in Rome was inscribed in front with that King's name and it was left to Henry and his successors in Castellesi's will.

An outstanding provenance (i) Jacques Auguste de Thou (1553-1617), scholar and historian the greatest French book collector of his day, of whom it was long said that a man had not seen Paris who had not seen the library of de Thou. (ii) Jean-Baptiste Colbert (1625-1683), 'Le Grand Colbert', minister of state, founder of the Gobelins, of museums and acadamies, left at his death a library of nearly 55,000 of the finest books. (iii) Richard Heber (1773-1833), last and greatest bibliomane of the Dibdinian age, amassed more than a quarter of a million of the choicest volumes - one of the largest private libraries known. (iv) David Drummond, 17th Earl of Perth (1907-2002) statesman, connoiseur, banker, enthusiastic Roxburghe Club member and a book collecter of great taste. BM.STC Ger p.186. Adams C 906. I.A. 133.475 (adding only the BN. copies at Florence and Naples).

A RENAISSANCE TREASURE STYLE BINDING

19. [CATHOLIC CHURCH, CURIA]. Bullae et statuta officii septem sedis apostolicae potonotariorum in Curia Romana participandum. Rome, not before 1556, 1621-1661 and 1825.

Manuscript on Vellum. Large 4to. pages 191/2cm x 27cm; 4 ruled and blank II., 69 numbered pages of text, further 45 II ruled and blank. Pp. 1-43 in elegant brown C16th cancellaresca formata, headings in red., 43-56 in C17th humanistic hand with separated letters, p. 57-64 in more ornate vernacular variant, last in C19 copperplate, on uniform high quality vellum. In a stunning unrestored Roman binding, probably last quarter of the C16 in purple velvet over wooden boards, 8 large rectangular gilt metal cornerpieces depicting scenes from the life of Christ, large central gilt oval on upper cover depicting a protonotary vested formally with quill and book within carved and chiselled floral surround, oval with similar border on lower 'VII VIRORUM PROTONOTAR. BULLAE AC. STATUTA' inscribed on central ornamental panel. Four richly carved gilt metal clasps, one loosening, catches lacking, velvet worn on spine and edges.



An exceptional ms. copy of the papal bulls and statutes setting out the duties powers and privileges of the Apostolic Protonotaries of the Roman Church from the 1560's until the early C19th. This was the, or an official copy used either by the Protonotarial office or by one of their number, perhaps the figure depicted in the gilt oval on the upper cover. The papal Bulls forming and reforming the office from Callistus to Adrian VI occupy the first 21 pages, the relevant statutes pp. 23-43 and further Bulls of Urban VIII and Alexander VII from pp 43-59. Pp. 60-64 comprise the agreement of the protonotaries drafted 21st September 1661 concerning the division of their emoluments, signed by each of them and formally attested by the Curial pro-secretary Giovani Manfroni and the final pages the reforms of Gregory XVI. The Protonotaries Apostolic were members of the highest college of prelates of the Roman Curia, deriving their office from the seven regional notaries of Rome in late antiquity, and the senior lawyer-administrators of the C16 Catholic church charged with the issue of Papal Bulls and other legislative or quasi legislative Papal documents. On the further development of Papal administration, secular and religious, they remained the supreme palace notaries of the Papal Chancery and in the middle ages were very high ranking officals. Sixtus V increased their number to 12, though 'honories' were also appointed, Gregory XVI re-established the college of real protonotaries with seven members in 1838. The pronotarial office is of particular interest as at the same time the precursor of the modern state bureaucracy and a functional link with the ancient world.

This remarkably beautiful almost 'treasure' binding is an extremely scarce survivor of a binding style typical of de luxe presentation copies from the mid C15 to mid C17 centuries . Unfortunately plush velvet is not a durable material and gilt ornaments tended to part company with their binding at the first opportunity. It is of the utmost rarity to find one on the market intact with all its ornaments in place. The eight cornerpieces (approximately 4 x 41/2" including frame) recount sequentially the events of the Passion from the Garden of Gethsemane to Burial in the Tomb. The representations are life like, the action vivid and the relief and general condition is excellent. They were probably made for and are certainly contemporary with the binding. They are almost certainly Roman (cf Rossi Placchette 65 -151 and may derive from the frescos of Sebastiano del Piombo in the church of San Pietro in Montorio in Rome, at least one of which according to Vasari is according to designs given him by Michelangelo. The four clasps are likely to form part of the same set. The two central ornaments are somewhat lighter in style and of sharper execution on finer metal, the work of a gem carver or expert goldsmith. The designer was clearly influenced by Renaissance Mannerism but the approach of the baroque is sensible. The upper cover figure may well be modeled on a monumental sculpture of the period whilst the lower suggests a copy of a sculptural stemma, perhaps from the wall of the Protonotarial office itself. The feeling for the monumental and architectural combined with a fineness of detail points towards the body of work generally attributed to Guglielmo de la Porta 1490-1577. There is stylistic similarity too betwenn the cornerpieces and certain of De la Porta's known work eg. the silver plaque of the flagellation now in the Los Angeles County Museum of Art. Interestingly De La Porta also worked under the influence of Michelangelo and his workshop specialised in the manufacture of bronzes of contemporary art. See front and back cover.

20. CATHOLIC CHURCH. Numerus et tituli cardinalium, archiepiscoporum et episcoporum christianorum. Taxae et valor beneficiorum regni Galliae cum taxis cancellariae apostolicae...
Paris, Galliot du Pre, 1545.

16mo. ff. [viii], 183, [i]. Roman letter. Charming woodcut printer's device on recto of last of ship with motto 'Vogue la Galee', floriated woodcut initials, old red stamped monogram 'ME' (the Minor Seminary for "?") on pastedown, a smaller version in black on blank margin of title. Small, very light water-stain to blank lower corner of first few leaves, title fractionally dusty, one leaf loosening. A very good copy, crisp and clean in contemporary vellum over boards.

£3,250

Second printing, (first published in 1533) of this extremely rare, anonymous, work identifying and listing the taxable value of Church properties in France with a second part detailing the taxes and charges levied by the Apostolic Chancery as applied in France. The work starts with a list of the Archbishoprics of Europe, including England, Scotland and Ireland, and giving, for France, further lists of the parishes that were under their dominion, with both French and Latin names. It also lists, most interestingly, the dioceses of the ancient church, then under Muslim control, including Greece, Turkey Palestine, Armenia, and Egypt. This is followed an alphabetical list of all the Archbishoprics and their dioceses, Abbeys and Priories in France, each with details of their value. The last and largest part of the work consists of a list of the taxes or charges of the Apostolic Chancery with details of every possible kind of ecclesiastical transaction in France. These are grouped by subject such as 'Absolutions', with prices given for various different cases, such as absolution in case of "et pro eo qui commisit homicidium vel mutilationem quod posit retinere obtenta et alia conferenda recipere", as well as for a plethora of different sorts of licenses, privileges, dispensations, appointments and pecuniary penalties and satisfactions. The work finishes with a short list of exchange rates. A hugely revealing and interesting work that sheds much light on the practical financing of the system of cannon Law, and indeed the Church in France, in the first half of the C16th. The statistical nature of the text, without gloss, suggests it was designed for those such as practitioners already well versed in the relevant field.

BM STC Fr. C16. p. 381 1533 ed. only. Graesse IV 701. Not in Kress or Goldsmith.

21. CATULLUS, Gaius Valerius. Catullus et in eum commentaries M. Antonii Mureti. Venice: Paulus Manutius Aldus, 1554.

FIRST EDITION. 8vo. ff. [iv] 134 [ii]. Italic letter, occasional Roman and Greek. Anchor device on title and verso of final leaf. A little light marginal foxing, a very good, clean copy in contemporary Italian limp vellum, title in brown on spine, gauffered edges (a little scuffed, lacking ties). Contemporary autograph of Vincenti Mariae Frosini of Pistoia in blank margins at bottom of title above early monogram 'TF' in blank portion of lower margin, contemporary price on fly.

£2,750

First edition of Marc-Antoine Muret's commentary on Catullus. Muret (1526-1585) was a noted French humanist and all-round Renaissance man, being a jurist, theologist, philisopher and poet; counting among his pupils the young Montaigne; his reputation as a lecturer was so great that even Henri II and Catherine de Medicis came to hear him. Muret spent much of his life wandering, in France initially - from Bordeaux to Paris to Toulouse - and then in Italy, from Venice to Padua and Rome. This was partly due to dogged allegations of homosexuality which followed him and led to brief imprisonment in Châtelet at Paris and his eventual condemnation to death in Tolouse in the early 1550s, prompting his flight to Italy. In Venice, he was well received and embraced by the learned community. One of his first contacts there was Paulus Manutius, and this is his first work produced in Italy, a scholarly and detailed commentary on the poems of Catullus, indulging in a depth of detail and level of criticism that shows it is aimed for the scholarly reader. Catullus was the "greatest lyric poet of Rome", and Cornelius Nepos considered him one of the "two greatest poets of his own time". His poems consist of 116 pieces, varying in length from 2 to 408 lines, but mostly short and written in the lyric, iambic or elegiac metre. They give the reader a vivid impression of the poet's life, as well as serving as a useful mirror to Roman society in the years before the Second Civil War. Some of the poems deal with the varying stages of his love affair with 'Lesbia', really Clodia, the notorious sister of Publius Clodius Pulcher, who was in the habit of seducing young men and then putting them aside once she had tired of them.

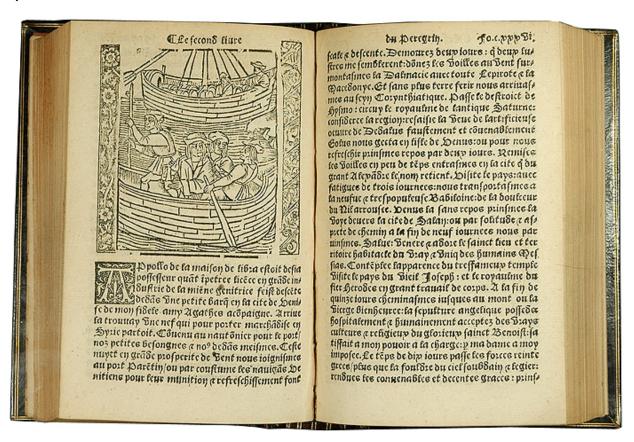
BM STC It., p. 161; Adams C-1145; Renouard 162: 19; Brunet I, 1682.

.

22. CAVICEO, Jacomo. Dialogue treselegant intitule le Peregrin, traictant de lhonneste et pudicq amour concilie par pure et sincere vertu. Paris, Jehan Petit, 1540.

8vo. ff (xii) 327, (lacks last, blank). Lettre Bâtard. Title in red and black, small woodcut white on black criblé initials, 3 charming woodcut illustrations introducing each book, bookplates of Camille Aboussouan, on pastedown and fly (the second engraved by Belmer). Title slightly dusty, mostly light age yellowing, cut a little close at head, a few headlines fractionally shaved. A very good, clean, copy in early 19th-century blue straight-grained morocco gilt, by C. Smith with his ticket on fly, covers gilt ruled to panel design, spine with gilt ruled raised bands, aeg. extremities slightly rubbed.

£9,750



Rare, beautifully printed and illustrated popular edition of Francois Dassi's French translation of Caviceo's 'Libro del Peregrino', first published in the author's native Parma in 1508, and remarkably popular, both in Italy and France, where it went through more than twenty editions during the following fifty years, though it has not been reprinted in its entirety since 1559, perhaps due to its robust attitude to physical love. Caviceo introduces his romance with the appearance of Boccaccio's shade who praises the book's dedicatee, Lucrezia Borgia; unsurprisingly the Peregino is full of echoes of Boccaccio's writings, and is also imbued with the atmosphere of the Ferrarese court of Ercole I d'Este which Caviceo knew well. He appears also to have used Colonna's Hyperotomachia as a model, as the Peregrino similarly contains a multiplicity of digressions on a diverse range of subjects in a Latinate prose full of classical allusions. As the title suggests much of the romance is concerned with travel, based on the author's own experiences, including voyages to the middle east, Mount Sinai and Cyprus. These adventures often serve as a pretext for a display of humanist erudition, courtly speeches, with disquisitions on natural philosophy and neoplatonic theories of love. A good deal of the work is comic, sometimes unsubtle, as in the episode when Peregrino steals, via a sewer, into what he believes is his ladies chamber only to discover, at a critical moment, that he entered a neighboring house and is in the wrong bed. All these disparate elements are woven into the story of Peregrino, an ardent lover, who after many trials on behalf of his love Ginevra, eventually wins her hand, only to witness her death shortly after the birth of her first child. The story is innovative firstly in its narrative technique, the entire story is told by the hero's shade and is in the first person, (much of the book is composed of dialogue) and secondly in its inclusion of a host of famous contemporaries in his fictional narrative, some recently dead, but most still living at publication. It is therefore quite surprising that the work was so popular in France where few of this gallery of local figures would have been known to its readers. The book was translated into French by Francois Dassi, a lawyer and secretary to Henri d'Albert king of Navarre. The first French edition appeared in 1527, at a time when there was considerable interest in France for all things Italian. Dassi made no attempt to modify the passages of the original which deal with specifically Italian figures, and his translation is complete and faithful. Like the Fairfax Murray copy, this copy lacks the final leaf, 'probably blank'. This Paris edition appears to have been shared by many printers, P. Sargent (BL copy), F. Gilbert (Fairfax Murray copy), A. Lotrian (BNF copy) as well as Jean Petit, all of which are extremely rare; we have not found a copy of the Petit imprint recorded online. BM STC Fr.16C p.345, under Peregrino, (variant). Fairfax Murray French, I 80(variant). Brunet I, 1701 (other eds).

23. CERVANTES, Miguel de. Les travaux de Persiles, et de Sigismonde sous les noms de Periandre et d'Auristele ; histoire septentrionale... Traduit d'Espagnol en Francois, par le sieur D'Audiguier. Paris, L. Feugé, 1626.

8vo. [xiv] 613 [i]. Roman letter. Small woodcut printer's device on title, woodcut historiated initials in several sizes, woodcut headpieces incorporating the arms of Louis XIII. Light age yellowing, minimal light spotting, very minor mostly marginal waterstaining in places. A good copy in C17th speckled calf, spine with raised bands gilt in compartments, red morocco title label, head and tail, joints, corners and edges worn, a bit rubbed. a.e.r.

£4,950

Rare second edition of Vital d'Audiguier's translation of Cervantes last work, first published in 1618, here republished with the same dedication simply renamed (the Madame de Luynes of the first edition was now remarried and known as Madame de Chevreuse.) Cervantes finished the romance of Persiles and Sigismunda shortly before his death, though recent research suggests he started it early in his career and reworked it throughout his life. It is a romantic description, in the manner of Heliodorus, of travels, both by sea and land where real and fabulous geography and history are interwoven, though in the second half the scene is transferred to Spain and Italy. 'In many ways, Los trabajos de Persiles y Sigismunda is like any other Renaissance romance in the Byzantine style. The protagonists, a young man and woman in love, are on a lengthy and arduous journey that takes them through unknown and often hostile territories..... while the story reads as a Greek romance built around the trials of the enamored Persiles and Sigismunda, it may also be regarded as a chivalric romance since it features the heroics of the protagonist Persiles.... In Persiles y Sigismunda, Cervantes reformulates the modus operandi of the chivalric hero, trading the characteristic sword-wielding hero for an eloquent and prudent orator. Therefore, we may regard Cervantes' final work as a remarkable sort of chivalric romance that poeticizes not the heroics of war, but the heroics of persuasion.' Carolyn Lukens-Olson. Vital d' Audiquier was a novelist and poet who also translated 'les Nouvelles Exemplaires' and works by Lope De Vega. In his preface he admits to 'improving' the text of Cervantes. 'Et pour ne les flatter point, & ne te tromper point aussi toi-mesme, je te diray franchement, que je t'eusse faict un mauvais present en ce livre, si je te eusse donne de la mesme facon que je l'ay recu... Je t'se prometrre de te le donner beaucoup plus net, & plus clair qu'en sa propre langue', though he also recognizes and acknowledges Cervantes' genius. His translations were extremely popular and influential, were at the heart of a revival of the novel in France and also translated into English. Madame de Chevreuse of the dedication had a most colorful career, was close friends with the Queen of France and was involved in many intrigues at court acting as go-between between the Queen and the English Duke of Buckingham. Alexander Dumas included her in his Three Musketeers as Athos's mistress and the Queen's best friend where she plays a pivotal role as the intermediary between the Musketeers and the Queen. She also undoubtedly influenced Dumas in the creation of his character 'Milady', D'Artagnan's devious female nemesis of the same work and more recently the ruthless Liana Taillefer in Perez-Reverte's 'Dumas Club'. BM STC Fr. C17 p. 90 no. 584. Rius. I 1007. Palau y Dulcet 53929. Not in Brunet or Graesse.

C16 JEWISH BINDING?

24. CICERO, Marcus Tullius. M. Tullii Ciceronis Orationum tomus primus. Lyon, Apud Seb. Gryphium, 1547.

16mo. in eights. pp. 798 [ii] [last blank]. entirely ruled in red. Italic letter. Printer's woodcut griffin device on title, small white on black floriated and crible initials, modern book plate of Cornelius Hauck on pastedown. Light age yellowing, X5+6 with small burn hole to blank fore edge, very light marginal waterstain to a few leaves at end. A very good copy in contemporary French calf, covers bordered with double gilt rule in niger à la cire, centers with large central double delta interlaced hexagram, double gilt ruled and painted in niger, floral gilt tooling in compartments of star, large gilt fleurons above and below, initials "IM" gilt at head, spine with raised bands, blind ruled in compartments, small fleuron gilt at centers, gilt lettered title, a.e.g., book block partly loose, joints splitting, light staining, extreme corners expertly restored, spine slightly damaged at tail. £2,950

Elegantly printed edition of the Orations of Cicero (completed in 3 vols), in imitation of the Aldine, with the prefatory letters of A Navagero, edited by Armilius Ferettus, in a lovely contemporary, probably Lyonese, binding from their heyday. The binding is very well conceived for its small size and finely executed. Although similar in design and technique to others from Lyon of the period in its use of interlaced painted lines and gilt fleurons, we have been unable to find another of the period incorporating the Star of David. It is probable that the owner of the initials 'IM' on the covers who had



this work bound was from the small but important Jewish community in Lyon. It is very rare to tind such a binding on a secular and humanistic text. Sebastian Gryphius, of German origin, was one of the most celebrated and prolific printers at Lyon, using a fine Italic type of his own devising, very much in imitation of the Aldine, though choosing to print, from 1532 onwards, many works in the smaller 16mo and 24mo format rather than the Aldine octavo. Gryphius also ran a binding atelier in conjunction with his printing house and it is possible that the present binding was devised there for a special customer 'I. M.'. From the collection of Cornelius Hauck whose collection included many fine and unusual bindings. A beautifully printed work in a most uncommon and charming contemporary binding. Not in BM STC Fr. C16. (1546 and 1550 editions only) or Adams. Baudrier VIII, p. 215.

25. CICERO, M. T. Secundo volumine haec continentur...de natura Deorum libri III...etc. Venetiis, in aedibus Aldi et Andreae, 1523.

8vo. ff. (i) 214 (ii) Roman and Italic letter, dolphin device on t.p. and verso of last. Couple of little splashes at head of first few II, a good clean and well-margined copy. C17 ex libris George Vasbachs on pastedown and t.p., and C16th of Arnold von Vitringen beneath, contemporary inked over autograph of Johannis? George? beside device. Contemporary russet deerskin with remains of clasps, boards blind-tooled with a central floral panel, border of repeated initial 'A's, urns, and triple-ruled frames, and florets to corners. Cords exposed on spine, leather partially torn away at tail, compartments ruled and roll-stamped to pattern as covers, gauffered edges gilt. £3,500

FIRST ALDINE EDITION edited by Francisco Asulanus and containing seven of Cicero's philosophical and political works, many of which survive only in part and whose missing fragments are designated multa desunt throughout: "On the Nature of the Gods", "On Divination", "On Destiny", the six surviving books of "The Dream of Scipio", the famous dialogue "On the Laws", a commentary on Plato's Timaeus, and a treatise "On Running for Consul". The first two works were hugely influential from the Renaissance to the Enlightenment - Voltaire thought De Natura Deorum "the best book of all antiquity" - offering detailed accounts of Epicurian, Stoic, and Academic Skeptical philosophies, as well as a critical approach to types of divination common in pagan theology. A continued discussion of omens, lots, dreams, and divination in De Divinatione influenced the writings of skeptics into the 18th century. The sixth book of Cicero's De re publica, also known as Somnium Scipionis, offers a comprehensive view



of Roman cosmology in the form of a dream vision. In it, Scipio is visited by his dead grandfather and shown the heavens, the milky way, the earth's atmosphere, and its insignificant size in comparison to the rest of the universe. It is the earliest known mention of the Wheel of Fortune (rota fortunae), which along with the planetary spheres enjoyed such popularity throughout the middle ages and gave rise to many beautiful illustrations. De Legibus was written in the final years of the Republic before Caesar assumed power, and discusses the foundations of Natural Law before arguing for a number of reforms to the Roman Constitution - including prohibiting bribery in the courts, and voting fraud. The conluding treatise advises electioneering for Counsulship, and claims to be written for Marcus Tullius Cicero by his brother, Quintus, but its authenticity is contested. Rare.

BM STC It p. 175. Adams C 1741 (Vol I. only). Index Aurel 137.729. Brunet II 15. Thorndike VI 503. Renouard 97:5 'Ces deux volumes complètent l'ancien Cicéron donné avant Paul Manuce, soit qu'on veuille le former absolument des premières éditiones, soit qu'on y admette les secondes ou les troisièmes, données justqu'en 1522. Au reste, toutes sont tellement rares, que l'on n'a guère la faculté de choisir, et qu'il faut prendre celles qu'on recontre, si l'on veut parvenir à se complèter mème dans le cours de beaucoup d'années: d'ailleurs leur réunion ne forme nullement disparate.'

26. COITER, Volcher. Externarum et internarum principalium humani corporis. Noriberigae, In Officina Theodorici Gerlatzeni, 1573.

FIRST EDITION thus, Folio, pp. (xiv) 133 (iii) 9 eng. plates on 4 unnumbered full-page and 3 unnumbered double-page sheets. Roman letter, tables in italic, some Greek, historiated woodcut initials throughout. A very good, clean, well-margined copy with plates in clear impression. In contemporary rose tinted half vellum, pigskin spine ruled and blind-stamped with floral pattern.

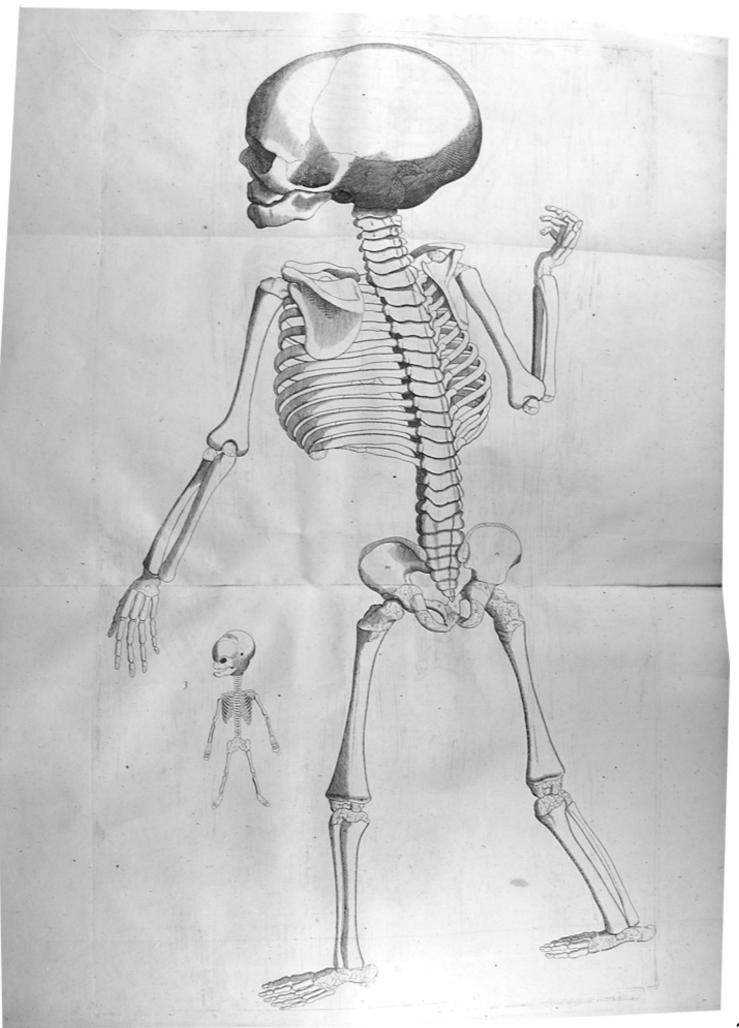
£19,500

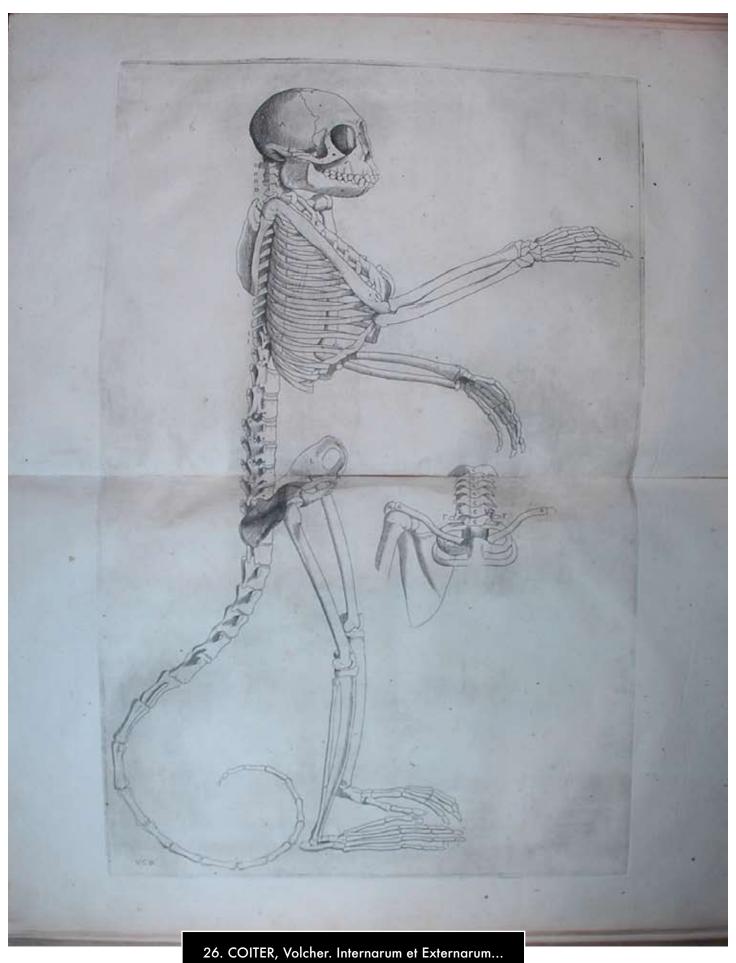
First edition, second issue of Coiter's collected works including his most important, featuring seven pages of anatomical illustrations drawn by the author. Some copies are dated 1572. Certain individual works had first appeared in Bologna, 1564 and 1566, but they are here united (revised by the author) with others, for the first time. Three plates, depicting the base of an adult human skull, the body of a human foetus and the skeletal system of a child, are the earliest known in the fields of embryology and infantile anatomy, and were copied by Felix

Platter in 1583, and Laurentius in 1599. The treatise that accompanies these images is the earliest to compare adult, adolescent, and foetal anatomies and describe the point at which skeletal ossification The present work established reputation as the founder of comparative osteology. It was meant as a practical guide to medical students, as evidenced by the detailed engravings and also the synoptic tables, which describe the external and internal attributes of the human body, the ossification of the bones, and human vision each in great detail, giving both Greek and Latin terms and references from Hippocrates, Galen, and Aristotle. It also included the first monograph on the ear. Volcher Coiter (1536-1562) hailed from the Netherlands, but in line with the leading anatomists of his day he received medical training in Italy, moving between the influences of the most prominent teachers; Falloppio in Padua, Eustachi in Rome, and most significantly Aldrovandi in Bologna, where in 1562 he obtained his doctorate in medicine and began the present work. His treatise on embryology included here, and its reliance on an emerging interest in morbid dissection are particularly influenced by the Bologna School. But by 1566, Coiter was forced to leave Italy after imprisonment by the Inquisition for his Protestant beliefs. He continued work on osteology, and expanded his interests into avian anatomy on which he published significant comparative studies in 1569, while serving as physician to the city of Nuremberg. "In his short life of forty-two years Coiter effected significant advances in biological knowledge" DSB III, 342. "Coiter was one of the first to draw the illustrations for his own publications—his illlustrations of the adult skeleton and skull, after Vesalius, are superior in anatomical detail—and his sketches of fetal skeletons are original", Norman 496.

Adams 2321. Durling 984. DSB III 342. Herrlinger, Volcher Coiter, 1534-1576. "A very rare collection of tracts", Heirs of Hippocrates, 336n.







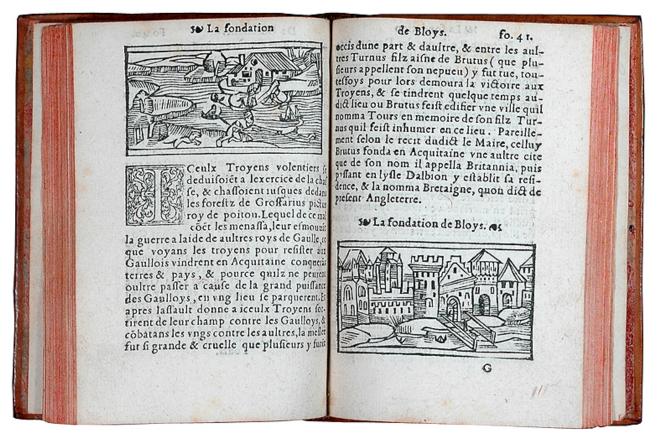
23. SOTIER, Volenor. Information of Externations.

27. CORROZET, Gilles, CHAMPIER, Claude. Le Cathalogue Des Villes Et Citez Assises Es Troys Gaulles, Avec Ung Traicte Des Fleuues & fontaines, illustre de nouvelles figures...[Paris], la rue neufue Nostre Dame a lenseigne sainct Iehan Baptiste par Denis Ianot, 1538.

16mo. (in eights) ff. [viii], 76, [iv]. Roman letter, some Lettre Bâtard. Woodcut printer's device of thistles in a vase, repeated on verso of last, thirty six charming miniature woodcuts, mostly views of cities of France, some repeats, floriated and criblé woodcut initials, C19 library stamp (partly covered) on verso of last. Lower blank margin of title cut away and restored, title slightly stained, light age yellowing with some minor foxing, principally marginal. A very good, clean, copy in polished calf c. 1700, covers bordered with triple gilt rule, spine with raised bands, richly gilt in compartments, gilt fleurons at centre, combed marble endpapers. a.e.r.

Extremely rare and early edition of Corrozet's guide book to the cities of France, a genre which he did much to create, beautifully and charmingly illustrated with a series of small woodcuts, mostly views of the cities he describes, with a dedication by Claude Champier to the Dauphin, François de Valois. The first part, by Corrozet, is completed with a second by Claude Champier which includes a treatise entitled "ung petit traicte des fleuves et fontaines admirables des dictes Gaulles", by Symphorien Champier and translated into French by Claude. The work is a hybrid text, part urban history, part folkloric national memoir, and part guidebook; it is a history of the cities of France through an examination of their antiquities and origin stories. "In addition to his successful venture with the Parisian guidebook, Corrozet had another guide published, 'Le Cathalogue des villes et citez de France' (Paris Denis Janot, 1539) which similarly recounts the foundation narratives of all the cities of France. In contrast to the Paris guide book, the author pairs these brief narratives with a handful of 'nouvelles figures' or woodcut engravings repeated throughout the text. This rare illustrated example of Corrozet's topographical oeuvre marks a unique moment in the genesis of the author's work as it is the only illustrated guide and it mobilizes two different modes of representation, the one visual, the other narrative, in order to imagine the cities of France. Organized along the lines of a textual itinerary that traverses France, describing the foundation of each city, the Cathalogue performs a twofold task: simultaneously it narrates and imagines the urban landscape through the collation of text and image." Elisabeth Hodges, Urban poetics in the French Renaissance. The work covers all the major cities of France but is also of considerable Belgian interest covering "La fondation de Bruxelles", "La fondation de Anuers", as well as "La fondation de Tongres, Gand, Louvain, Tournay etc.", also the German cities of Frankfurt and Cologne. These early, portable, popular editions of this work are particularly rare. Index Aureliensis indicates there is an earlier edition with this title of 1537, known in one copy only, at the Bibliotheque Nationale with no indication of publisher, (Paris BN: Rés. L20 1) though this is not on their online catalogue. We have only found one other copy of this edition, at Stanford University library. Brun cites the edition given by Brunet of 1531 but goes on to describe its existence as "bien douteuse". A very good copy of this charming and exceptionally rare work. Brunet, II, 304. Brun, 'Livre Français illustre de la Renaissance', p. 159 (other editions). Not in Index Aureliensis,

Adams, BM STC Fr. C16th, or BNF Paris.



28. DAVIDSON, William. Oblatio salis sive Gallia lege salis condita. Tractatus salis naturam...explicans necnon mysticum ejus sensum...declarans, ad originem, institutionem et legis salicae.Paris, J. Promé, 1641.

FIRST EDITION. 8vo. pp. (xii) 130. Roman letter. Woodcut initials, head and tail-pieces, "15 sols. Amicorum Antonii Davis" in early hand at head of t-p, bibliographical note in slightly later hand on fly, ms. shelf-mark on pastedown, occasional marginal annotations. Light age yellowing with some mostly marginal spotting, title slightly trimmed with loss of a few letters at outer and lower margins. A good copy in contemporary vellum over boards. £3,250

First and only edition of this very rare and very curious work by the Scottish alchemist William Davidson, the first British professor of Chemistry. Davidson studied at Marischal College, Aberdeen, after graduation emigrating to Paris. He must have also qualified in medicine and pharmacy, possibly at Montpellier, as he subsequently practiced as a physician and apothecary. He was much in demand by the English and Scottish communities in Paris and numbered the English Ambassador and Thomas Windebank, son of the Secretary of State, among his patients. In 1644 a parliamentary decree forbade foreign physicians to practice in Paris but, with the help of Queen Henrietta Maria and his friend Francois Vautier, Davidson was appointed Physician to the King of France. Vautier was also Superintendent of 'Le Jardin du Roi', the Royal Botanical Garden of Paris, which opened in 1640, and Davidson was appointed to a new Chair of Chemistry there in 1647, though it is probable that he had held classes there for some years. John Evelyn, who attended a class in 1649, wrote: "I went to heare Dr. D'Avinson lecture in ye physical garden and see his laboratorie, he being Prefect of ye excellent Garden and Professor Botanicus." Davidson's textbook, 'Philosophia Pyrotechnica sev Curriculus Chymiatricus (1633 - 1635), was translated into French as Les Elemens de la Philosophie de l'Art du Feu ou Chemie (1651 & 1657) and was one of the earliest chemistry textbooks. Although Davidson was an alchemist, in theory, with religious and metaphysical conceptions, the practical aspects of his work describe many preparations from vegetable, animal and mineral sources and their medicinal applications which show that, in practice, he was a chemist. His interest in solid geometry also resulted in an interest in crystallography and a particular interest, or obsession, with salt. In this work "The Oblation of Salt, or France preserved by the Law of Salt" he refers to a "covenant of salt" quoting references from the Old Testament and talks at length about the medical and culinary properties of salt which he amalgamates with a discussion of the origins and history of Salic Law, the ancient French code that only allows for male succession. Salt was thought to be particularly valuable to the "fonctions masculines". He also gave lectures and practical demonstrations on chemical medicines such as antimonial, mercurial, and other drugs favoured by the Paracelsians. Later forced out of France he became physician to King John Casimir and Queen Marie Louise of Poland, as well as Keeper of the Royal Garden in Warsaw. We have been unable to find an indication as to the identity Anthony Davis of the t-p though his name indicates he was Welsh.

BM STC Fr. C17 D185 p. 128. Ferguson I p.200. Not in Wellcome, Vicaire or Bitting. Worldcat records a single copy in the USA. Duveen records only other works by this author.

29. DAVIES, Sir John. A Discovery of the True Causes why Ireland was never entirely Subdued.London: John Jaggard, 1612.

4to, pp. (iv) 287 (i). lacking first blank except for signature. Roman letter, text within double-ruled border, printed side notes, errata on verso of last. Armorial woodcuts to t-p, woodcut borders and ornament to next. Large historiated initial. Contemporary autograph of 'Nico. Atkinson' (not otherwise known) at head of t-p. Mostly marginal age-yellowing, a good wide copy in contemp. calf, rebacked.

FIRST EDITION of the major historical work of Sir John Davies (1569-1626), poet, politician and Attorney General for Ireland, who was responsible for framing the terms of the Plantation of Ulster, a model which served the British Crown as it extended its colonial reach in North America and elsewhere. A favourite of Elizabeth I, to whom he dedicated his Hymns of Astraea (1599), Davies was later part of the deputation sent to bring James VI of Scotland to London. The new James I was also an admirer of Davies' poetry, and rewarded him with a knighthood and appointments as Solicitor-General, and later Attorney-General of Ireland. (Long neglected as a poet, Davies was later championed by T. S. Eliot.) Davies arrived in Ireland in 1603, just six months after the submission of the rebellious Earl of Tyrone, Hugh O'Neill. He set about constructing a system whereby English control might be extended and consolidated, placing particular importance on religious reform and 'plantation' with English and Scottish settlers. It was at around this time that he wrote the present work, which bemoans Ireland's long history of inefficient and ineffective conquest and government by external powers (as far back as the Romans), and outlines the means by which this might be rectified. Davies' Plantation of Ulster became in many ways the victim of its own success, leading to the Partition of Ireland in 1921, and political troubles which continue to the present day.

Davies saw Ireland as a stepping-stone towards major political office in England, but his chances were hurt by the death of his patron, Robert Cecil, Earl of Salisbury, and his absence from court. In 1617 he failed to win the position of English Solicitor General, and resigned as Attorney-General in Ireland, returning to England. He was a founder member of the Society of Antiquaries, and in 1621 served as a member of the English parliament, where he occasionally spoke on Irish matters. In 1626, Davies (always corpulent) died in his bed of apoplexy brought on after a supper party. He had just been appointed lord chief justice, but never took his place. STC 6348; Lowndes II, 599-600.

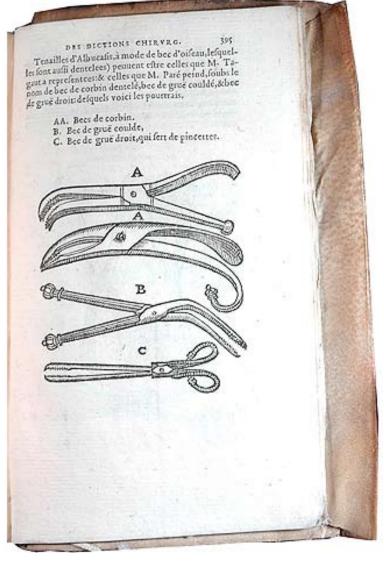
30. DE CHAULIAC, Guy. La Grande chirurgie. La Grande chirurgie de m. Guy de Chauliac, medicin tres-fameux de l'vniversite de Montpelier, composee l'an de grace 1363... (with) JOUBERT, Laurent. Annotations sur toute la chirurgie de M. Guy de Chauliac. Lyon, Estienne Michel, 1584. Lyon, Estienne Michel, 1580 [Lyon: Estienne Brignol, 1579].

FIRST EDITIONS thus. 8vo. 2 vols in 1. pp 71 (i) + 18 (xiv) 404 (xii) last 2 ll blank. Roman and italic letter. Title page with printer's device of a scholar under an olive tree in imitation of Henri Estienne's. Large medallion portrait of the editor Laurent Joubert repeated at recto of c2 and **8, over 50 detailed illustrations of surgical instruments. Slight dampstaining to lower outer blank corner of second half of the book, otherwise clean, well-margined copies with cuts in clear impression, in contemp. vellum, remains of ties, part of spine peeled, yapp foredges, title in brown ink on spine. C17 autograph "G. Chaine(?), M.D." with case no. and A. Dareyer's contemp autograph on t.p. C19 armorial bookplate of Alexandre Malan de Merindol on front pastedown, printed ex libris "J. J. Ballard" c. 1800 on verso of free e.p., probably the author and doctor to the French Grand Army.

FIRST EDITION of Joubert's translation of the most comprehensive survey of surgical knowledge of the 14th century, written by the most influential surgeon of the time, bound here with a FIRST EDITION of Joubert's annotations on the work. The Grande Chirurgie draws from no less than 88 authorities, most prominently Galen, as well as heavily from Arabic sources such as Avicenna. The work begins with a discussion of areas of knowledge Chauliac believed surgeons must have prior to successfully treating patients; the liberal arts including astronomy, dietary needs, surgical instruments, and the history of the profession. This is followed by seven tracts: on anatomy, tumors and abscesses and the airborn diseases which cause them, open wounds, ulcers, fractures and dislocations of the bone, pathologies that affect specific parts of the body such as leprosy, and finally a list of about 750 medical remedies and antidotes. It is prefaced by an extraodinarily comprehensive alphabetic index of diseases, medical conditions, and treatments. The second volume comprises Joubert's extensive commentary on the original text.

Guy de Chauliac was born to peasants, but with the help of the Dukes of Mercoeur was able to study medicine in Toulouse and Montpellier where he became a Master of Medicine and Surgery and later Bologna where he

specialised in anatomy. From 1315 to 1320 he practiced in Paris, then moved to Lyon as provost at St. Just. From 1342 until his death in 1368 he spent most of his time in Avignon as physician to three successive popes: Clement VI, Innocent VI, and Urban V. He completed his Chirurgia magna, as it was known in Latin, in 1363. It was so popular that it was almost immediately translated into French and eight other languages. Translated and annotated by Laurent Joubert (1529-1582), who also studied Montpellier and became chancellor of its renowened Medical Faculty after he received his doctorate in 1558. Joubert was personal physician to Catherine de'Medici, and one of the prestigious médecin ordinaire du roi to her son, Henri III of France. Joubert was a prominent figure in the ongoing debate between those advocating medical advancement through observation, against those reliant upon the Greek and Latin classics. The debate was particularly fierce between the two major institutions of medical learning at the time, Joubert's Montpellier and the older University of Paris. It is no coincidence that the work was printed in Lyon– the powerful Medical Faculty of Paris would have prevented its publication. As Chauliac famously notes here that "A surgeon who does not know his anatomy is like a blind man carving a log", his work fits nicely with Joubert's other published works, such as Erreurs Populaires and Question Vulgaire which address the dangers of folk remedies, mysticism, and over-reliance upon the ancients. BM STC Fr Sarton III 1690. Durling 2243. Brunet I 1688. Not in Adams, Morton, Osler, Wellcome. Later editions (1615) in Heirs of Hippocrates 62, 220 Joubert "published as a separate volume and are here bound together with his edition of Guy".



31. DIAZ DE MONTALVO, Alonso. El Fuero Real de España (with) Las Leyes del Estilo. Salamanca, Juan Baptista de Terranoua, 1569.

Folio, 2 works in one. ff. [xii], 263, [i]. + ff 28 (i.e. 27) (iii). Text in double column. Roman letter, gloss in smaller size. Both titles with splendid large white on black woodcut of the Royal arms, woodcut printer's device on verso of last in first vol., historiated woodcut initials in various sizes, two C18 ms. ex libris at foot of title. Light age browning in places with some minor spotting, outer blank corners and blank fore edge of title partly cut away, minor light marginal water-stains in places. A very good copy in early vellum with ties, all edges speckled blue. £2,750

Two important works from the great Codification of the laws of Castile under Alphonso IX, with glosses originally begun by Diaz de Montalvo for the Catholic Monarchs in 1480. It was so successful that it remained substantially in force - albeit often amended and updated - into the C19. The first volume includes Montalvo's extensive glosses and exhaustive contents tables, otherwise following Lopez's edition of 1555. The code consists of a total of 547 laws in Spanish, with the commentary of Montalvo in Latin surrounding the text. At the beginning of the second volume are twenty eight further laws by Alfonso called "Leyes Nuevas" followed by some cases and memoranda. Its stated purpose was to fill the need for a 'fuero' not available previously, and to reconcile the discrepancies in existing law. Alfonso clearly meant to replace the 'malos usos' with a standardized municipal 'fuero' based on a text that favored royal law. Its four Books, each subdivided into títulos and leyes, deal respectively with (1) protection of, and obligations to, the king, the royal family, ecclesiastical property and personnel and including their litigating. (2) Trial law. (3) Civil matters such as matrimony, inheritance, testaments, and contracts, and (4) Criminal law. The 'Fuero real' was presented in Alfonso's name, following consultation with his court and legal scholars, but it is not known who did the actual codification. The laws cover every aspect of society: "Those who disinter the dead", "Of adopted children", "Of deserted children or foundlings and of those who desert them", "Of those who conceal other persons' slaves", "Of Jews", "Of those who leave the Catholic faith", "Of forgers of deeds". etc. The second volume, unglossed, contains additional laws which are declaratory and explanatory of the 'Fuero Real' and also include the practice of the Courts. They were compiled by order of Alfonzo X and his son Sancho. There are 252 in all with an index. In 1555 Gregorio de Lopez brought out a new edition with a commentary which had been scrupulously revised and corrected against the earlier printed and ms sources. It eliminated many variants and errors introduced by previous printers and copyists that had misrepresented the law. Subsequently Lopez's edition was declared the only authentic and authorised text and the only version permitted to be referred to in court. A very good copy of this foundational text, in a rare edition, not commonly found with both parts bound together. BM STC Sp. p. 46 (both works). This edition not in Palau.

32. DIETRICH, Viet. Summaria uber die gantze Biblia deß alten vnd neuwen Testaments. Frankfurt am Mayn, Raben, Feyrabend and Hanen, 1567.



Folio. 2 vols. in I. ff. (x) CLXX, CLXXXI (i). Gothic Letter. Title in red and black, partly xylographic, with woodcut portrait of the author by Jost Amman, fine large 10 and 6 line foliated initials, typographical tailpieces; 77 half page woodcuts in vol. 1 and 10 half page woodcuts and 76 slightly smaller woodcuts in vol. 2. Light paper browning, slightly darker in places. A fine copy, clean with good margins and excellent dark impression of the woodcuts, in superb contemporary German blind-stamped allum tawed pigskin over wooden boards with bevelled edges, covers triple blind ruled to a panel design, outer panel with acanthus leaf roll, middle panel with roll of Biblical figures, central panel filled with blind fleurons, engraved brass corner-pieces with bosses, brass clasps and catches, spine with four raised bands, small tear to lower cover and scratch on upper.

A lovely, beautifully bound and exceptionally well preserved copy of this finely illustrated popular summary of the Bible, both Óld and New Testaments, by Martin Luther's secretary, protégé and trusted friend Veit Dietrich, with additional notes from Melancthon and Brentius, one of the most beautifully illustrated German works of the C16th. Viet Dietrich (also known as Vitus Theodorus), the Nuremberg Reformer, served as amanuensis both to Luther and Philipp Melanchthon (1506-1549). His style was direct, insistent and determined, with the advantage of being both simple and didactic and this work remained very popular as a devotional book until well into the 19th Century. It was republished often but surprisingly this edition is quite, uncommon in libraries with worldcat only locating three copies and no copies recorded on Abpc. This edition was produced by the German publisher and woodblock-cutter Feyerabend who spent some time in Italy and perhaps also in Mainz. He employed almost all the printers in Frankfurt am Main and attracted the best book illustrators in the country, foremost among them Virgil Solis from Nuremberg and Jost Amman from Zurich, who was to become Feyerabrand' most important illustrator after Solis' death. The fine woodcuts in this work are by both Feyerabrand and Solis, and Amman is responsible for, at least, the portrait on the title and probably some of the unsigned cuts in the text. They are mannerist in style and very effective. The binding is of the highest quality, probably accounting for its superb state of preservation. We have been unable to match the Biblical roll on the covers with another binding but the engraved brass corner pieces are identical to one in the British library, shelf-mark c41111, an antiphonal published at Antwerp in 1571, though they give no further details. A very lovely copy of this quite rare, beautifully illustrated and bound work.

Not in BM STC Ger. C16. (1562 edition only). IA XII 153 388.

33. DUDLEY, Robert. [ARUNDELL Charles?] Discours de La Vie Abominables, Ruses, Trahisons, Meurtres, Impostures...Le my Lorde de Lecestre Machiaveliste...[Paris] n. pr. 1585.

FIRST EDITION thus. 8vo. ff. (viii) 134. Roman letter, with some Italic. Woodcut initials, half page oval woodcut on a4 of chained bear (Leicester's emblem) being punished. Engraved armorial bookplate of Anne Paul de Fontenay 1751 on pastedown, library stamp of the 'Bibliotheque du Grand Juge. Rep. Fran.' C1800 in blank portion of t-p, early ms. shelf mark on fly, occasional underlinings. Title fractionally dusty, slight age yellowing, the odd ink splash. A good clean copy in French calf c.1700, spine with raised bands, compartments richly gilt with large acorn tools, joints cracked and a little rubbed, a.e.r. £3,250

The rare French translation of 'Leycester's Commonwealth', a virulent attack on Elisabeth's favourite, first published at Antwerp in English the previous year. It had three main goals, first to denouce the Earl of Leicester in his private and public lives, making him the scapegoat for the rising tensions of the time, and diverting adverse attention from Mary, Queen of Scots. This is succinctly illustrated in the woodcut, showing a chained bear being attacked

by dogs, stung by bees, scourged by a devil on horseback, with, in the foreground, a farmer harvesting the word 'vengeance'. The verses beneath tell us that the bear is 'Le Comte inhumain, le comte de Lecestre, qui surpasse les ours par sa ferocité'. Second to advance the Scottish claim to the crown of England and third to attempt to calm the growing religious difficulties in the realm (in part by attributing them to Leicester) and thereby procure more favorable treatment for Catholics. The execution of Father Edmund Campion and his colleagues on 1 December 1581, convicted on dubious legal grounds, had touched off a pan European flurry of criticism of English policy and practice.

The work's authorship is disputed but it was probably written chiefly by Charles Arundell, with the assistance of all or some of Lord Paget, Thomas Fitzherbert, William Tresham, and Thomas Throgmorton (the probable translator). It was once thought that Parsons wrote the book from materials supplied to him by Lord Burghley himself but this is unlikely. Nevertheless, Parsons could hardly have been ignorant of the work and its conveyance into England was certainly accomplished by his agency. He was in close contact with Arundell in Paris. Thomas Morgan, the Queen of Scots's chief agent in Paris, may also have taken part in the production. The French edition is an accurate translation of 'the Commonwealth', with a different and more abusive title and attempts to give Leicester's notoriety a continental coverage. It is aimed more pointedly at a French audience and concentrates upon charges against the Earl, such as his subversion of the Duke of Anjou in the Low Countries, which might particularly offend the French reader. Leicester's Commonwealth is a fascinating book, a source of lurid "inside" revelations about the Elizabethan court, though not wholy accurate. However many of the charges seem to have been at least partially true and the image it created has stuck. It fully reflected the hatred that Leicester had excited both as leader of the Puritan party and in his role in formulation of national policy; especially the persecution of Catholics. All early editions were actively suppressed by Elisabeth I and are rare.

BM STC Fr. C16 p. 143. Allison & Rogers I, 31.1. Brunet II, 745. Shaaber P. 31 records a single copy at Glasgow.

THE EARLIEST COPY IN NEW YORK?

34. ENGLAND. [RASTALL, William.] A collection of all the statutes, from the beginning of Magna Charta, vnto this present yeare of our lord God 1579. newlye augmented, and diligently perused. Whereunto are added two verie necessarie tables.London, Christopher Barker, 1579.

FIRST EDITION thus. 4to. ff. [xliii], 640, [xii], (E12 blank). A7, B-D8, E12, 2A-4L8, A 8 B t4. Lacking title, A1. Black letter, some Roman and Italic, text in double column with side notes. Floriated white on black woodcut initial in preface, smaller initial on ff. 1, early autograph 'Thomas Dongan' in upper margin of first leaf, 'Effingham Townley his book at side', 'William Filding the owner of this booke' in an earlier hand at colophon of first table, occasional early marginal ms. annotations and underlinings. First leaf a little dusty with lower outer blank corner torn, light general age yellowing, light waterstain in lower quarter throughout, burn hole in A4-8 with the loss of a few letters, X8 with closed tear, torn at edges with some loss, UU2 with original paper flaw, AAA7 with small tear in upper margin with loss of a few letters, small hole in lower blank margin of quire P, occasional marginal stain and thumb-mark. In slightly later English calf rebacked, corners and some edges restored.

E7,500

Rare first edition of this work entirely in English translated from the original Law French and Latin, with two additional and most useful tables. The copy has exceptional provenance, belonging to Thomas Dongan, Governor of New York from 1682-88. The preface is by William Rastell the compiler and editor, though this edition was updated and enlarged by an unidentified editor after Rastell's death. "It is partly of the nature of an edition of the Statutes at large, as the enacting parts of the public statutes in force are printed nearly word for word, and in their original language. But it is more of the nature of an abridgment.... The book was frequently republished and brought up to date in successive editions and in 1579 the Latin and French Statute were translated." Holdsworth, A History of English Law IV: 311-312. It contains copies of statutes not elsewhere extant, and in some instances more complete transcripts of several acts than are commonly printed in the Statutes at large. It is a most useful work, with the statutes placed in alphabetical order by subject. It is also a work of tremendous social and historic interest covering almost every conceivable subject from treason to prostitution, fishing to sewers. It would have been exceptionally useful to a colonial governor and administrator such as Thomas Dongan. Thomas Dongan was born in 1634, the youngest son of Sir James Dongan, Bt., a Member of the Irish Parliament. After the death of Charles in 1649, fearing anti-Catholic persecution, he fled to France, where he joined an Irish regiment and fought under the Vicomte de Turenne. Through the efforts of James, Duke of York, with whom Dongan had served in the French Army, he was appointed Lieutenant-Governor of Tangiers and in 1682 the Duke of York, as Lord Proprietor of New York, appointed Dongan to govern the bankrupt colony. "In this office, Dongan proved himself an able lawgiver, and left an indelible mark on political and constitutional history." Catholic Encyclopedia. He convened the first representative assembly of the Province in 1683, which enacted the Charter of Liberties enunciating the form of government in New York, and a direct precursor of a more famous C18th declaration. The Duke of York's supreme legislative power as Lord Proprietor would reside in a governor, council, and general assembly. Members of the assembly, predominantly Dutch freeholders, were conferred rights and privileges making their legislature coequal to and independent of Parliament. Courts of justice were established, liberty of conscience regarding religion was declared, and the principle of no taxation without representation was affirmed. Dongan signed the Charter of Liberties on 30 October 1683, and solemnly proclaimed it the next day at the Stadt Huys, New York's city hall. "Thus to Dongan's term as governor, can be dated the Magna Charta of American constitutional liberties, for his system of government became the program of continuous political agitation

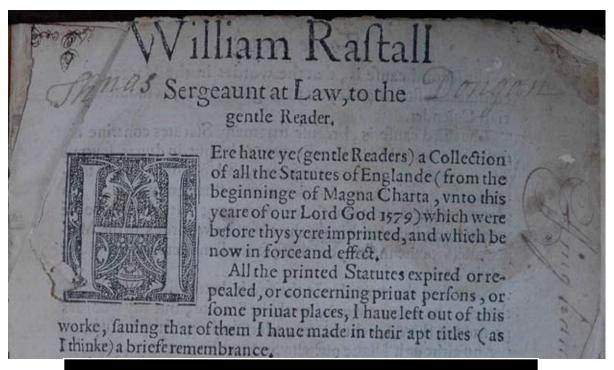
by the colonists of New York Province during the eighteenth century. It developed naturally into the present state government, and many of its principles passed into the framework of the Federal Government. Moreover, a rare tribute to his genius, the government imposed by him on New York Province, 1683, was adopted by England after the American War of Independence as the framework of her colonial policy, and constitutes the present [1909] form of government in Canada, Australia, and the Transvaal.". Cath. Ency. Dongan, in the presence of Lord Howard of Effingham the Governor of Virginia, received the voluntary submission of the Iroquois confederacy to "the Great Sachem Charles" in 1684, and in 1686, the Governor granted civic charters to New York and Albany. Dongan's charter for the City of New York lasted 135 years, while that of Albany was only replaced in 1870. Dongan's legacy in establishing the institutions of responsible government in New York remains immense. "The tribute of history to his personal charm, his integrity, and character, is outspoken and universal. His public papers give evidence of a keen mind and a sense of humour. He was a man of courage, tact, and capacity, an able diplomat, and a statesman of prudence and remarkable foresight. In spite of the brief term of five years as Governor of New York Province, by virtue of the magnitude, of the enduring and far-reaching character of his achievements, he stands forth as one of the greatest constructive statesmen ever sent out by England for the government of any of her American colonial possessions.". Cath. Ency. It is almost certain that Dongan owned this work during his stay in New York as the next owner was also an American, Effingham Townley (1690-1730), the son of Col. Richard Townley who came to America in the suite of Francis Howard, fifth Baron Howard of Effingham, governor of Virginia, and settled in Elizabethtown, Union County, New Jersey. It is interesting to speculate on the influence this copy of Rastall's abridgment might have had on the City and State of New York at a seminal moment in its history. The autograph 'William Filding' is probably Sir William Fielding, first Earl of Denbigh: "'The plain country gentleman who had the good luck to marry Buckingham's sister' found that the match had made his fortune." DNB. In the expedition to Cadiz in 1625 he acted as rear Admiral and commanded the fleet despatched to the relief of La Rochelle in 1628. He took up arms for the King at the outbreak of the civil war and died from his wounds received at Birmingham in 1643.

STC 9314. Beale, J.H. Engl. law S66. Cowley, J.D. Bibliography of abridgements 75.

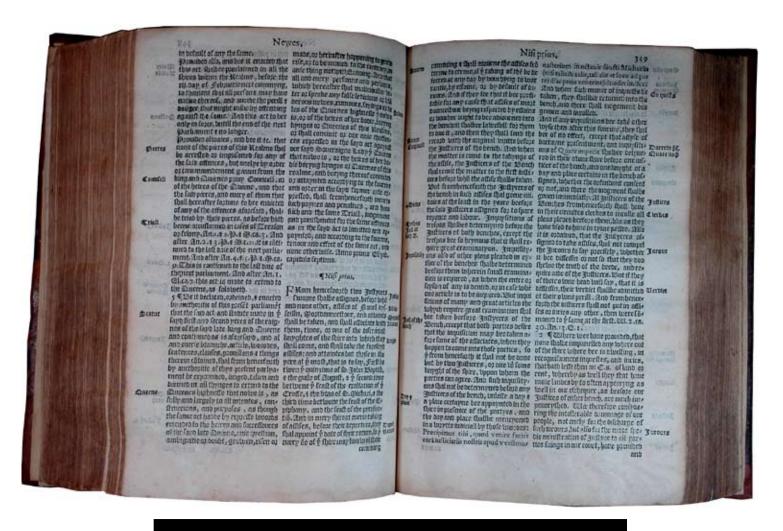
35. ERASTUS, Thomas. Explicatio gravissimae quaestionis vtrùm Excommunicatio, quatenùs Religionem intelligentes & amplexantes, à sacramentorum vsu, propter admissum facinus arcet..Pesclauii [i.e. London], apud Baocium Sultaceterum [i.e. John Wolfe], 1589.

FIRST EDITION. 4to. [xvi], 390, [x]. Roman letter, some Italic and Greek. Woodcut historiated and floriated initials, small typographical ornament on second title, occasional underlinings. Light age yellowing, some marginal soil or thumb marks, worm trail to lower blank margin of last gatherings, light occasional water-stain. A good copy in contemporary English limp vellum, a little worn and soiled.

Rare first edition of Erastus' important and influential treatise, clandestinely printed in England, arguing, on scriptural grounds, that the sins of professing Christians are to be punished by civil law only. "Edited by Giacomo Castelvetri, who had married the widow of Erastus, the book was not printed at 'Pesclavium' (ie Poschiavo, Grisons, Switzerland) but in London by John Wolfe, with whom Castelvetri was staying. The stationers Register, 20th June, 1589, states that the printing was allowed by Archbp. Whitgift. An English translation with a brief Life was issued in 1659, entitled 'The nullity of church censures', reprinted as 'A treatise of excommunication', 1682, The aim of the work is to show on scriptural grounds that the sins of professing Christians are to be punished by the civil authority and not by withholding the sacraments. In the Westminster Assembly the party holding this view included Selden, Lightfoot, and Whitlocke" Osler. "His name is chiefly preserved for his views on Church authority and excommunication. A sort of fanaticism in fayour of the use of ecclesiastical censures and punishments had been introduced by Olevianus, a refugee from Treves, and by several fugitives from the cruelties of the Duke of Alva in the Low Countries, and had spread among the Protestants of the Palatinate. Erastus termed it 'Febris excommunicatoria' and thought it an unwise policy for the Protestants, surrounded by their enemies, to be zealous in cutting off members from their own communion. He examined the principles and Biblical authority of ecclesiastical censures, and carried on a controversy in which he was violently opposed by Dathenus, and more mildly by his friend Beza. This controversy would probably have died as a local dispute had it not been revised by Castelvetro, who had married the widow of Erastus, publishing from his papers the theses called Explicatio Questionis gravissimae de Excommunicatione, which appears to have been written in 1568, and was first published in 1589. The general principle adopted by Erastus is, that ecclesiastical censures and other indications are not the proper method of punishing crimes, but that the administration of the penal law, and of the law for compelling performances of civil obligations, should rest with the temporal magistrate. He held that the proper grounds on which a person could be prohibited from receiving the ordinances of a church - such as the sacrament or communion of the Lord's Supper - was not vice or immorality, but a difference in theological opinion with the church from which he sought the privilege. The church was to decide who were its members, and thereby entitled to take upon itself the punishment of offenses by withholding these privileges, or by inflicting any other punishments on the grounds of moral misconduct. Few authors, so often referred to, have been so little read as Erastus. The original theses are very rare." Cyclopaedia of Biblical, theological, and ecclesiastical literature, Volume 3, John McClintock. A good, entirely unsophisticated copy of this rare and important first edition. STC 10511. ESTC, S101687. Adams E912. Osler 4796. Not in Woodfield.



34. ENGLAND. [RASTALL, William.] Detail of Thomas Dongan's autograph



34. ENGLAND. [RASTALL, William.] A collection of all the statutes...

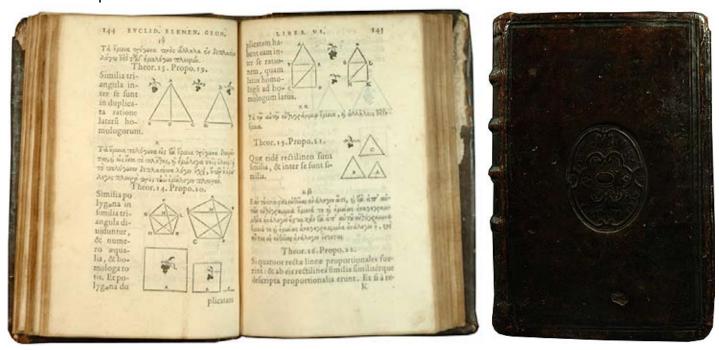
36. EUCLID. Elementorum libri XV. Paris, apud Hieronymum de Marnef, 1573.

8vo. pp 350 (ii) Text in Greek and Roman, pref. material in Italic, elegant woodcut diagrams with Toryesque florets throughout. Printers' pelican device on t.p. (a bit dusty), woodcut headpieces and initials, full page woodcut on verso of last. Contemp ms. inscription - probably directions to binder at head of gutter of last page. A good, clean, well margined copy in contemporary probably Oxford dark calf, cover edges double-ruled in blind, central medallion decorated in centre of each, curiously only four raised bands, no pastedowns, original thongs exposed, a little worn towards tail of spine and at corners.

£2,750

A very handsome student textbook, entirely unrestored. This edition of the enumerations of the xv books (and a long preface) is by Sephanus Gracilis, a corrected version of Cavellat's 1557 designed for the scholars of the College Royal. It appears to have been intended as a clear and simple adjunct to professorial lectures and its style and layout was so successfull that it was retained for textbooks of Euclidian geometry even into the 20th century. "Euclid's 'Elements of Geometry' is the oldest mathematical textbook in the world still in common use today...and almost one thousand editions and translations have been published" Printing and the Mind of Man p. 14 on 1st edn. The 'Elements' were a profound influence on such diverse figures as Abraham Lincoln (who kept a copy in his saddlebag) and Einstein, who described it as one of the two most influential gifts he ever received. Rare well preserved and in its original English binding.

BM STC Fr. p. 157. Thomas-Stanford 32.



37. FRANCE. Calendrier des iours & autres temps que lon n'a accoustume de tenir les Plaits ordinaires au siege d'Yssouldun. Poiters, a l'enseigne du Pelican pour Julien Trouve libraire demourant a Yssouldun, pres l'Eglise Sainct Sire. [mid. 16th C]

FIRST EDITION. 8vo. ff. (viii), a8. Roman letter. Title and text in red and black, text in four columns, contemporary autograph 'Claude Delachastre Pr' on title, repeated twice, crossed out on verso of last, the occasional annotation adding saints days and fair days to the calendar. Title page slightly dusty, the odd ink spot and marginal thumb mark, uniform age yellowing. A very good copy in modern limp vellum antique.

£4,750

Exceptionally rare and most probably unique surviving copy of this most ephemeral of Calendars showing the days in which pleas or "Plaits ordinaires" could be heard in the courts of the small but ancient town of Issoudun in the "Berry" region of France, of tremendous social and legal interest. This work is not recorded in the Bibliotheque National de France or in any French regional library, neither is it recorded in the 'Répertoire bibliographique des livres Imprimes en France au seizième siècle', and apparently any other library. Nor does the 'Repertoire' or worldcat mention any other calendar of this kind, specifically related to the courts. The only comparable we have found is another undated printing also concerning the town of Issoudun, but printed at Paris in gothic, known in a single copy at the BNF, published with or a part of a local 'Coustumier.' This calendar would have been invaluable to the small group of lawyers, judges and clerks who practised in the market town of Issoudun, in the second half of the sixteenth century. The copy was still in use in 1589 when the calendar was annotated "l'obeissance du roi 1589", a reference either to the death of King Henri III, who was murdered on the second of August that year, (close to the time of this entry in the Calendar) and who was contentiously succeeded by Henri IV, or perhaps it refers to the town's siding with the King (and not the League)

at the beginning of the then civil war. It is possible that the Delachastre of the title page, obviously a lawyer, was a 'procureur' in the town from the 'pr' added after his autograph. The calendar is printed in columns, divided by the months, with the days of the weeks indicated alphabetically A-G ('A' printed in red) and "feast days" and "fair days" printed in red, the days of the month numbered on the right, with a further column of numbers printed in roman numerals (from i-xix) on the left. This column perhaps indicates that the calendar was to be used over a nineteen year period. However if this were the case pleascould be heard rarely, at most twice a month during the year which seems unlikely. The last page gives a list of the days, citing their saints name and days of religious festivals, on which the court did not sit; this includes holidays and 'vendanges' or harvests, fair days, days in which any 'procureur', lawyer or their wives had died, or days in which a lawyer or any of their children were getting married. The survival of such an extremely ephemeral piece of printing, that would have been of use to very few in the first place, printed in such restricted numbers, and discarded, is highly improbable. It provides a fascinating and extremely rare glimpse into the day to day workings of the legal world of a small market town in C16th France, an insight not revealed in much grander legal impressions.

Not in the 'Répertoire bibliographique des livres Imprimes en France au seizième siècle' and otherwise unrecorded.

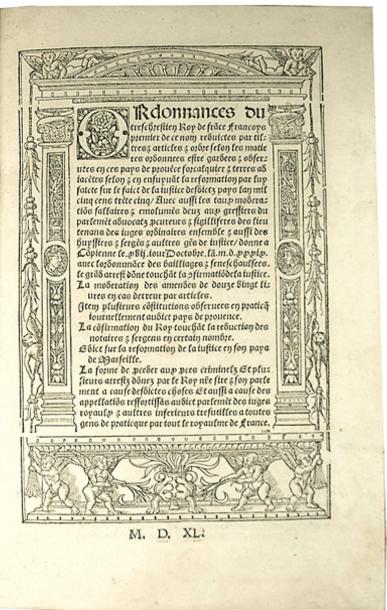
wii f vii vii g vii vii g vii g viii g viii g viii d vii e viii d vii e f ladoffe Unidosae so, lobelfauere viiii k vii g viii d vii e f ladoffe Unidosae so, lobelfauere viiii k viii d vii d viii d viiii d viiiii d viiii d viiiii d viiiii d viiiii d viiiii d viiii d viiiii d viiii d viiii d viiiii d viiii d viiiii d viiiii d viiii d viiii d viii d viiii d viii d vii

Visitatio beats Maria virginit.

38. FRANCE. Ordonnances du Francois premier ... en ce pays de Provence, Forcalquier et terres adjacentes. Avignon, Jean de Channey 1536-40 (with) ARENA, Antoine. Les Taux, moderations, emoluments des greffiers ... avocats du pays de Provence. Lyon, [Thibault Paen], 1540.

Folio. 2 Vols in 1. ff 105 (xiii). A-T6 V4: ff. (xviii). A-D4 E2. Lettre Bâtard. Both titles within ornate woodcut architectural borders with putti, second with woodcut printer's device incorporating the royal arms, fine large floriated gothic woodcut initials, with smaller white on black criblé in several series, engraved bookplate of Albert Pascal on pastedown. Uniform light age yellowing. Very good, clean copies in C19th olive morocco, spine with raised bands, inner dentelles richly gilt, by Allô. a.e.g.

A rare, handsome and important compilation of laws relating to the administration of justice in the south of France under François I, with reforming edicts for particular places, such as Marseilles. They cover all aspects of practice and procedure, the initiation of proceedings, appeals, vacations, relative jurisdictions, rights and duties of all sorts of officers and counsel and the exercise of Royal authority. There is a particular abundance of material on those perennial legal topics of costs, charges and fees. The court of the Parlement of Aix was established by Louis II of Provence in 1415, but after the union of Provence with the crown in 1498, Louis XII decided to reform its administration of justice, using the Parlement of Paris as model. At first, the Count of Provence's administration remained essentially in place, and the new Parlement remained subject to the Governor of Provence. This intermediary situation provoked some unrest and anxious to better ensure his authority, Francis 1, introduced



these edicts in 1534 (first published in 1535), restricting the powers of the Governor, and bringing the Parlement directly under Royal control, which lasted until the revolution. These edicts cover administration of the Parliament at every level, the election of officials (from the President down), raising and organizing the 'Gendarmerie', the organization of the 'Legions', and the fining and punishment of criminals. The work finishes with an interesting edict on the running of the justice system in the town of Marseille with its special privileges and exemptions. For some reason the Ordonnances are quite often found bound with one or more other works, including Arena's, which lists the remuneration and privileges of lawyers and judges at the Parlement of Aix. A list of the names of all the towns subject to the jurisdiction of the Parlement d'Aix is given at the end, introduced in Provençal. A very good copy of a rare work

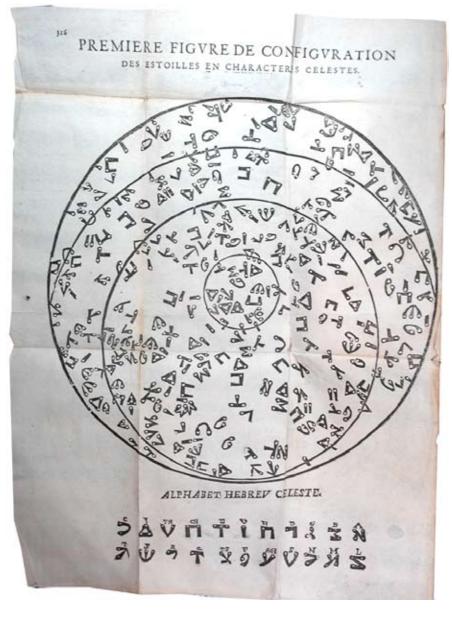
Fairfax Murray Fr. Vol II 411 Brunet II 388. Not in BM STCFr.

41. GAFFAREL, Jacques. Curiositez inouyes, sur la sculpture talismanique des persans. Horoscope des patriarches. Et lecture des estoilles. Np. [Paris?] Nr. 1637

8vo. pp. [xvi], 315, [i] + two fldg. plates. a8, A-T8 V6. Roman letter, some Italic and Hebrew. Woodcut initials, typographical headpieces, grotesque woodcut tail-pieces, small woodcut diagrams and tables in text, two large folding woodcut star charts inserted at end, autograph of "Carl Aurivillius, Upsala, 1762", his shelf mark above. Light age yellowing, marginal wine? stain to lower outer corner of quires D and E, small tear restored in S2. A very good, well margined copy, lower margins untrimmed in contemporary limp vellum, old stain to edge of lower cover.

A rare clandestine edition of an important and influential work on Oriental Talismans, Hebrew, Egyptian and Arabic Astrology, the Cabala and Star-writing, (the theory that the starts are arranged in the form of Hebrew letters, which can be read by those with the specific knowledge), with two beautiful folding celestial charts depicting the theory the constellations could be read as a book. Gaffarel was a follower of Pico de Mirandola and one of the

chief exponents of Christain Kabbalism, and as such came into conflict with the Sorbonne and particularly with Mersenne who unambiguously rejected his work as impious and published 'De Gaffarello Judicio' attacking him, though recognized Gaffarel's profound knowledge of Kabbalah. "Jaques Gaffarel,.... was born in Provence in 1601, educated at the Universities of Valence and Paris where he received the degree of Doctor of canon law, became a priest and chaplain of Richelieu, and had a wide knowledge of Oriental languages - Hebrew, Arabic, Syrian and Persian. ... (This) is Gaffarels main work, the first appearance was in Paris 1629 and then it was repeatedly reprinted into the early 18th century and translated into Latin and English. It divides into three parts, of which the first defends orientals, especially Hebrews, Christian charges, and the third deals with ancient Hebrew and oriental astrology. The second part, on the talismanic sculpture of the Persians, especially interests us for its close connection with natural magic..... He further contends that the astrology of the ancients was neither idolatry nor the cause of idolatry, and accuses Scaliger and others of having misrepresented the astrology of the ancient Hebrews, Egyptians and Arabs. On August 1, 1629, the faculty of theology at Paris condemned Gaffarel's book as "entirely to be disapproved", and called its doctrine false, erroneous, scandalous, opposed to Holy Writ, contumelious towards the Church Fathers, and superstitious besides." Thorndike. Gaffarel duly signed a retraction, but couched it in vague and



general terms, stating that he was merely recording the opinions collected from the writings of the Arabs and Hebrews. The book enjoyed great success, Descartes read it with interest and Pierre Gassendi defended it. Richelieu made Gaffarel his librarian and he travelled extensively, first to Italy, where he met Campanella, then to Greece and Asia in search of rare books. A most appropriate provenance: Carl Aurivillius was professor of oriental languages at Uppsala, Swedish linguist, translator and orientalist [b. 1717, d.1786]. He wrote several dissertations of profound scholarship on subjects connected with biblical and Oriental literature, of which thirty were published by J. D. Michaelis. Aurivillius studied at Uppsala, then at Paris, Leiden and Halle, where he became friends with great contemporary Orientalists, such as Michaelis, Fourmont and Albert Schulten. He was part of Gustav III's Biblical Commission, and helped translate almost the entire Old Testament into Swedish. A very good, unsophisticated copy of this work, with the two folding plates in excellent condition.

BM STC Fr. C17 p. 214, no. 59. Cantamessa, vol, I, 1671, Thorndike, History of Magic & Experimental Science

39. GERARD, John. The Herbal or General Historie of Plantes. London, Adam Islip, Joice Norton, and Richard Whitakers, 1636.

vol. VII, pp.304-6. Caillet 4293 (first edition). Houzeau & Lancaster vol. 1,5127. Duveen p. 235.

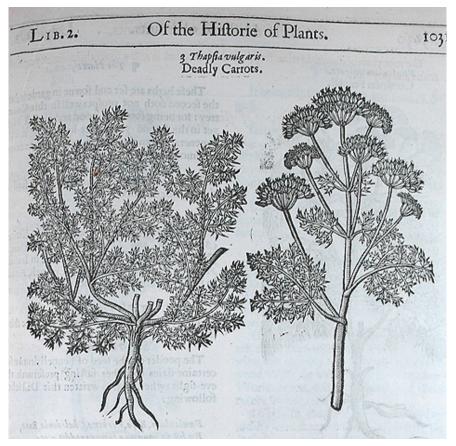
Folio pp (xl) 1630 [xlviii]. Italic, Roman, and Black letter. Historiated woodcut initials, head- and tailpieces throughout, t.p. beautifully engraved by Io. Payne, featuring illustrations of flowers, Ceres, Pomona, Theophrastus, Dioscorides, and the author, surrounding a central lozenge with title. Hundreds of botanical illustrations throughout, in strong impression. Light age yellowing, occasional oil splashes to margins of a few II, 1711 autograph of Edward Watts, John Young, and 1831 autograph of Joseph Frowd Spencer to free endpapers. A very good, clean copy in contemp. calf, handsomely rebacked in modern morocco, gilt fleurons, ruled in five compartments with raised bands, marbled endpapers, a.e.r.

"The importance of Gerard's 'Herball' in the history of botany is chiefly due to an improved edition, brought out by Thomas Johnson in 1633, thirty-six years after the work was originally published. Johnson was an apothecary in London and cultivated a physic garden on Snow Hill. His first botanical work was a short account of the plants collected by members of the Apothecaries' Company on an excursion in Kent. This is of interest as being the earliest memoir of that kind published in England.... But it is as the editor of Gerard that he is chiefly remembered. He greatly enlarged the 'Herball' and illustrated it with Plantin's woodcuts. His edition contained an account of no less than 2850 plants. Johnson also corrected numerous errors, and the whole work, transformed by him, rose to a much higher grade of value. It was reprinted, without alteration, in 1636." - Arber, Herbals p.113. The success of Gerard's monumental work was doubtless its appeal to so many different interests. The mère de famille, pharmacist or physician could use it as a pharmacoepia to seek the right palliative or cure; the housewife or cook for its vast knowledge of herbs, plants and vegetables (it contains the first illustration of the Virginian potato), the

gardener as his encyclopaedia. Gerard was not a scientist, but he was scholarly, thorough, absorbed in his subject, had correspondents on a national and international scale and a long lifetime's practical experience; that he was not above including hefty slabs of contemporary folk lore does not detract from the volume's interest. His combination of learning lightly worn, love of plants and flowers and matchless Elizabethan English has now appealed to four centuries of common, and not so common reader - Shakespeare drew from him his herb lore and William Morris the inspiration for his designs.

Joseph Frowd Spencer was a surgeon from Wiltshire who owned and operated a Lunatic Asylum in Fonthill Gifford between 1790-1844, one of the oldest in England and one which did not offer religious service, but provided Bibles and prayer books for its inmates and allowed card-playing and singing-birds

STC 11752. Wellcome 2754. Lowndes 1633 ed. III 879. Alden 633/39. Nissen 3580. Henry I 47-54.

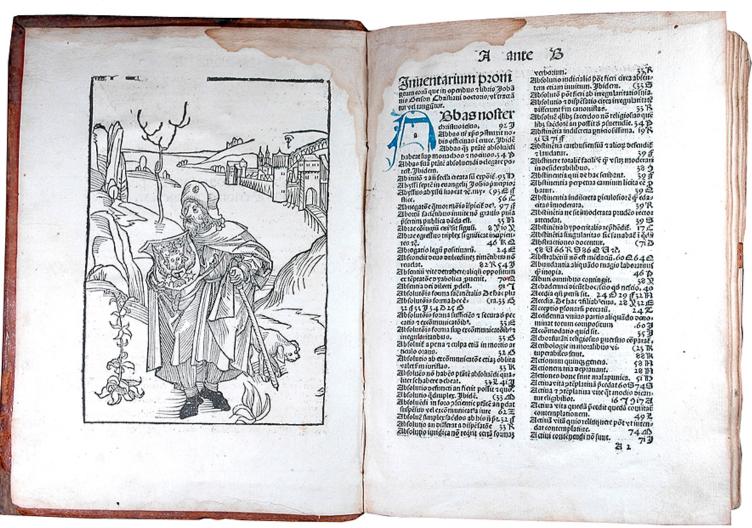


40. GERSON, Johannes. Opera: Inventarium eorum que in operibus Gersonis continentur. (with) Prima pars operum Iohannis Gerson [Nürnberg, Georg Stuchs], 1489.

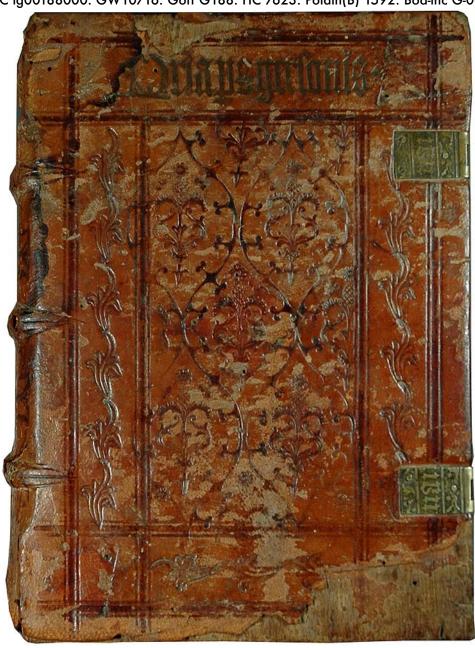
4to (2 parts in 1) 52 unnumbered leaves, A-E8, F12. + 240 unnumbered leaves, in double column, a-r8, f8, s-u8, v, w, x-z8, [gamma]8, [zeta]8, [xi]8, [theta]8. Gothic letter. Capitals supplied in red and blue, some with flourishes, superb full page woodcut attributed to Albrecht Dürer, of the author as pilgrim on verso of both titles, large painted initial I in blue with white penwork on liquid gold ground, with green and red borders and blue and red flourishes with yellow penwork, (recto of A2) leather tab on second title. Light age yellowing, rare marginal thumb marks or stains, small worm trail in blank inner margin of two quires, small water stain at blank inner and upper margin of first few II., a little more extensive at end. A very good copy, crisp and clean on thick high quality paper, with good margins, and strong impressions of the woodcuts, in a lovely contemporary South German binding of deerskin over thick wooden boards, covers triple blind ruled to a panel design, upper cover with outer panel of repeated floral blind tools with author and title stamped at head, central panel filled with curved branches and floral tools, lower cover with floral tools to outer panel, central panel with four diagonal compartments each with a blind-stamped 'pierced heart' tool, spine with three blind ruled raised bands, floral tools blind-stamped in compartments, brass catches stamped with initials IGU and hound, lacking clasps and central bosses, head and tail of spine defective exposing stitching, extremities worn, rubbed.

£12,500

A lovely copy of the first book of the fourth edition of Jean Gerson's works, edited by Peter Schott and Johann Geiler von Kaysersberg, bound with the most useful, and often missing, index to the complete works. The beautiful woodcut, repeated on both titles, has been attributed to A. Durer, when he was still an apprentice, by W.L. Strauss, 'Albrecht Durer Woodcuts and Woodstocks', New York 1980. Durer certainly produced, at a later date, another more elaborate version of this image, with exactly the same composition. Gerson is often portrayed as a pilgrim as he was forced to flee France after the Council of Constance to Rattenberg in Tyrol. Jean Gerson, chancellor of the University of Paris, was one of the most influential theologians of the fifteenth century. He worked to resolve the Great Schism and played an important role at the Council of Constance, where he influenced the decisions concerning the fate of the Hussites. His extensive writings on ecclesiology, reform, pastoral care and mysticism were popular during the later Middle Ages and were frequently printed during the second half of the fifteenth century, both as individual treatises and in collected editions.



his first vol. contains some of his most important work, especially his 'De unitate Ecclesiae,' and the work in which Gerson set down his most mature reflections on the conciliar question, the 'Tractatus de potestate ecclesiastica et origine juris et legum', a treatise on ecclesiastical power and on the origin of right and laws. "the common opinion on Gerson, established by Tierney, argues that he established a modern theory of natural rights in connection with conciliarism," Gladden J. Pappin. The vol also includes most of his works concerning magic, astrology, and visions such as the important and hugely influential treatises 'Trilogium Astrologie theologistate,', 'De libris astrologicis non tolerandis', 'De Probatione Spirituum', 'De distinctione verarum visionum a falsis', and 'De erroribus circa artem magicam' and also includes his essay against the sect of the Flagellants. Gerson explicitly lamented at the beginning of De erroribus circa artem magicam that superstitious observances in Europe were growing ever more prevalent, and in 1398 the theological faculty of the university at Paris issued a decree condemning twenty-eight articles of magical arts and sorcery. Gerson then produced these several brief works criticizing various forms of superstition and magic. To the first of these, 'De erroribus circa artem magicam' 1402, half of which is devoted to questions of demonic existence and power, he appended the list of the 1398 condemnations, which he had helped orchestrate, and he also includes the complete text of the confession of 'Jean de Bar', who was accused of necromancy, and condemned to death. His treatise, 'De Distinctione Verarum Visionum a Falsis', dealt with 'discretione spirituum' ("the discernment of spirits") and sought to lay out methods for determining whether a mystical vision was true or false, orthodox or heretical, inspired by God or by the Devil. At the Council of Constance, in 1415, he was called on to help decide whether or not Bridget of Sweden's visions were authentic. He felt they were not and wrote another treatise, 'De Probatione Spirituum', which set out principles and procedures for distinguishing good spirits from evil ones in visions. He was also consulted by Charles VII on Jeanne d'Arcs visions. The charming South German binding is very similar in design and in its tools to one in Henry Davis Gift, Vol. II 325, though produced on a larger scale. A lovely copy of this important and beautifully produced incunable. Not in BMC. ISTC ig00188000. GW10716. Goff G188. HC 7623. Polain(B) 1592. Bod-inc G-087.



PMM WONDERFULLY COLOURED

42. GESNER, Konrad. Historiae animalium Liber 3. qui est de auium natura. Zurich, apud Cristoph. Froschouerum, 1555.

FIRST EDITION. folio. [xxxvi], 779, [i]. a-c6, a-z6, A-2T6, (c6 blank.) Roman letter, some Greek, privilege in lettre Bâtard, entirely ruled in red. Woodcut printer's device on title with contemporary colouring, fine historiated initials in various sizes, the first with contemporary colouring, woodcut portrait on verso of title and 222 woodcut illustrations of birds all finely coloured by a contemporary hand, autograph of 'Rodolphe de Salis, de Zitzers, anno 1695' on fly, neat annotations to blank area of woodcuts in his hand. Light age yellowing in places, the odd marginal thumb mark. A fine, well margined copy, crisp and clean, on thick paper with exceptionally fresh and fine contemporary hand colouring of the woodcuts, in contemporary calf, covers bordered with a double gilt rule, gilt arabesque blocks to corners, large gilt arabesque block, with blank oval at centre and acorns above and below, at centre, spine with raised bands double gilt ruled in compartments with central acorn fleurons, gilt title, a.e.g., joints, corners and edges worn.

A very handsome copy, its numerous woodcuts beautifully and finely hand-coloured, of the first edition of this treatise on birds by one of the most important naturalists of the C16th, published as volume three of Gesner's famous 'Historiae Animalium' (Zurich 1551-1587), whose other volumes deal with, respectively, viviparous, oviparous, fishes and snakes; this work gave a great impulse to the study of ornithology. 'Gesner brought an amount of erudition, hitherto unequalled, to bear upon his subject; and [...] his judgment must in most respects be deemed excellent. [...] Like nearly all his predecessors since Aelian, he adopted an alphabetical arrangement, though this was not too pedantically preserved, and did not hinder him from placing together the kinds of birds which he supposed [...] to have the most resemblance to that one whose name, being best known, was chosen for the headpiece [...] of his particular theme, thus recognising to some extent the principle of classification.' [Enc. Brit.]. Of the 180 species depicted, all but a dozen or so are European, though one of the woodcuts shows a hummingbird, the first time this 'new world' bird was described. Other easily recognisable birds (thanks also to the skilful hand-colouring) are magpies, blackbirds, sparrows, ducks, pheasants, bats, cuckoos, roosters, hens, turkeys, hawks, owls, pelicans, thrushes, swallows, parrots, storks and the bat, pelican, peacock, robin, swan, woodpecker and ostrich.

Konrad Gesner (1516-1565) was an eminent Swiss scholar and a great polymath. Having begun his academic career as a Hellenist (he taught Greek from 1537 to 1540 at the Lausanne Academy), he took a doctorate in medicine in 1541. To his contemporaries he was best known as a botanist, although his monumental 'Opera Botanica', for which he himself drew nearly 1,500 plates, was not published until 1751. His massive 'Historia Animalium' received immediate acclaim and 'is the starting-point of modern zoology' [Enc. Brit]. It was often reprinted and, although it suffered at the hands of later editors, remained the standard reference work well into the C18th. 'Like any modern encyclopaedist Gesner drew upon the best sources of information available to him, and although borrowing a great deal from his predecessors (including Aristotle), also commissioned many articles from contemporary experts. He had himself a competent knowledge of natural history, a great love of nature, and a healthy scepticism towards most of the old myths and legends. [...] Gesner's encyclopaedia was enriched by crude but often lively woodcuts. Most were prepared specially for this work; others [...] were borrowed. They are realistic enough to act as a valuable supplement to the text.' Printing and the Mind of Man 77. The illustrations were the work of a Strasbourg artist Lukas Schan. His paintings of birds, mostly from life or from mounted or mummified specimens, were used to create the woodcuts. Froschauer, the publisher, offered a few copies hand-coloured, with the paintings used as a guide by the colourists, which is why the colouring is so true. The contemporary colouring of this copy is exceptionally fine, certainly professional, most probably from Froschauer's shop, with many cuts delicately and finely detailed, even in those not heavily worked the artist has managed to convey form with simple and subtle layering of washes, often using just one or two colours to great effect. The state of preservation of the colour is also remarkable, with none of the fading associated with inferior pigments and poor quality paper. We have been unable to find the Rodolphe de Salis, Baron de Zitzers though he was from a prominent Swiss noble family. A lovely copy of an important and beautiful work. BM STC Ger. C16th p. 358. PMM 77. Nissen 349. Adams G-535. Graesse III p. 68. Alden 555/21 "includes description of turkey". See pp. 36-37, inside back cover.

De Auibus DE VLVLA.



HEODORVS dejarish ex Aristotele ululam interpretatur: inoti uero descriptione, dicente Aristotele otum à nonullis nycticoracem uocari, ipse nyclicoracem uertit ululam, cum nyclicoracem alibi cicumam transferat, uide in Nyclicorace in Elemento N. Actolius alicubi apud Aristotelem scribitur perperam ut iudico pro depanies, ut dicam in c. Emplais, genus auis nocturnae, Suidas; apud quem hoc nomen similiter scribitur in uocabulo Hateria.

ego utrobiquas de legerim. ¶ lim, w. Hebraicŭ nomen, uarie transferunt, onocentauros, ululas, bubones: uide in Quadrupedum uiuip.hiftoria in Onocentauro, Vlulæ Efaiæ 13. ab omni translatione nomine ipfo He bræo lim appellantur. Septuaginta tantum interpretes pro his onocentauros in translatione polius runt. Sunt qui ululas putent aues effe nocturnas, ab ululatu uocis, quas uulgo cauanos dicunt, Eucherius. Lilith interpretantur lamiam, onocentaurum, noctuam, ut annotaui in Onocentauro: & forte ulula fignificat alludente uocabulo. Struthio Hebraice iaenah dicitur ab ululatu; anah enim ululare est aliquando Hebræis; unde est quòd quidam ululam interpretantur, Paul. Fagius. lege in Struthocamelo & in Nocitua. Kipod no ulula,nec aliud animal est, ut quidam suspicantur, sed om nino erinaceus, quod in historia eius demonstratii.

Vlula apud Italos aliquos nomen seruat, ut audio, ab alijs uulgo barbaiano dicitur. Scoppa nycticoracem barbaiano interpretatur, alludit nonnihil hoc nomen ad Hebraicum iaenah, & bath iaenah. ¶ Lusitanis corusa dicitur, nomine sorsan à coruo deducto, ut sit ide nycticoraci. ¶ Gallis cheucche, uel hibou secundum alios, Robertus Stephanus, alij seribunt hybou (sed hybou, alijs bubo est) uel grimauld, uel machette, ut Auinione. Germanis Dwel/iil/Lul/Ilachteul/60
Stocheul.quanquam aliqui hac nomina etiam noctuæ tribuunt, sed improprie namsiue per ono matopoeiam, siue à Latino nomine facta sunt, ululam non noctua (cuius uox est diuersa) significant, Ge, Agris





PORPHYRIONE M picti Io. Culmannus, amicissimus meus, e Montepessulo misit, uiri in uniuersa rerum naturali ii historia doctissimi Gulielmi Rondeletij benesicio. Caruleus ei toto corpore color. media cauda extrema pars in cinereo albicat. oculi nigri sunt, rostrum & crura purpus reo rubore splendent. Digitos quaternos tantum pictura ostendit, ita dispositos ut in picorum genere, non quinos, ut ueterum quidam scripserunt, Rara est auis, ni fallor, in Narbonensi Prouincia, frequentior Hispania.

LANIVS

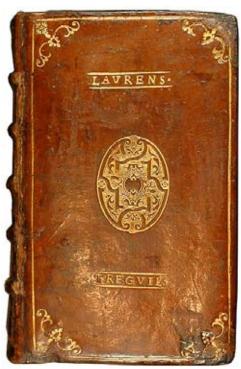
42. GESNER, Konrad. Historium Animalium Libri 3.

44. GUIDI. Guido. [VIDIUS, Vidius]. Les anciens et renommés aucteurs de la medicine et chirurgie. Hippocrates: Des ulceres, Des fistules, Des playes de la teste, avec les commentaires de Guy Vide sur chascun livre. Lyon, Guillaume Roville, 1555.

FIRST EDITION thus. 8vo. pp. [xiv], 7-1342, [xlvi]. Italic and Roman letter. Floriated and historiated woodcut initials, woodcut headpieces, typographical ornaments, innumerable woodcut illustrations, many full-page, of surgical instruments, traction machines, bandaging, and surgical procedures, "M Rathier 1586" ms. on fly, contemporary autograph "Algenal" crossed out in blank margin of title and pastedown. Light age yellowing, some minor spotting, occasional minor marginal waterstain, small ink stain and the odd thumb-mark on a few leaves, genitalia inked over on a few woodcuts. A very good, clean copy in contemporary French calf, covers bordered with single gilt rule, gilt oval arabesque centerpieces, "Laurens Treguil" gilt above and below, fleurons gilt at corners, spine, expertly rebacked and remounted, raised bands, blind ruled in compartments, fleurons gilt at centers, a.e.g. **£5,350**

Rare first edition of Guidi's French translation of this important compilation of Greek authors on surgery, by the Byzantine physician Nicetas, beautifully and profusely illustrated with woodcuts copied, and reduced, from the first Latin edition of 1544, which were taken from the original Greek manuscript. Guido Guidi, was born in Florence where he first practiced medicine and gained great reputation. In 1542 François I called him to a professorship at the Collège de France in Paris, where he was also made first personal physician to his benefactor. Before his arrival in France he was shown, by the bibliophile Cardinal Niccolo Ridolfi, a collection of medical treatises in Greek manuscript. Some were accompanied by pictures for instructive purposes, notably 30 full sized plates illustrating the commentary of Apollonius of Kitium on the Hippocratic treatise on dislocations with many smaller pictures scattered through the pages of Galen's treatise on bandaging. They included pen and brush drawings illustrating the various manipulations and apparatus used in reducing dislocations and fractures. Their origin probably goes back to Alexandria or Cyprus where Apollonius wrote his commentary between 85 and 51 B.C, and the illustrations may have been made during his lifetime. The Galen illustrations date from the 2nd century A.D. They were transcribed directly from antiquity and represent the genuine Hippocratic tradition of surgical practice as transmitted through later Greek channels to Byzantium. This transcript fell into Turkish hands at the sack of Constantinople, and was bought in Crete in 1495 and brought to Florence by the Greek scholar Joannes Lascaris (c. 1445-1535). It is now in the Laurentian Library. At the suggestion of Ridolfi, Guidi undertook its Latin translation which he published with his commentaries at Paris in 1544. The illustrations are thought to to have been made from drawings by the Italian Mannerist Francesco Primaticcio who copied and partially redrew from the Greek manuscript. The translations include six works by Hippocrates, one by Galen, two by Oribasius, with commentaries by Galen and by Guidi himself. The last of the translations is the 'De Machinamentis' of Oribasius. The original Greek manuscript of this part contained no illustrations and the illustrations here are drawn from models Guidi made himself to illustrate these new forms of traction. It was by far the best illustrated work on surgery that had been published to date. The work was originally published with a 'permission', forbidding reproduction, of 10 years which had just elapsed when this anonymous French translation was made in Lyon. We have been unable to identify the Laurens Treguil, the first owner of the work, however the Treguil name is associated with a noble family from Brittany; several Treguil's' were members of the Parliament de Bretagne. A very good copy of this beautifully illustrated and important work.

BM STC Fr. C16. p. 36 (under Auteurs). Baudrier IX, 223. Durling 2205. Not in Heirs of Hippocrates. (158, first edition "this book is often considered to be the finest textbook of surgery to be printed in the sixteenth century"), Bibliotheca Osleriana, or Welcome.





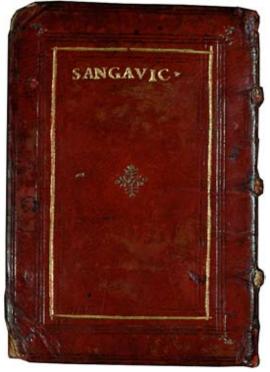
43. GREGORY IX. Compendium textuale compilationis decretalium Gregorii noni sine qua (ut est vulgaris prudentium sententia) omnis ceca practica est. Paris (Rouen), in vico sancti Jacobi apud Franciscum regnault sub intersignio diui Claudii., (Impressum Rothomagi opera magistri Petri Olivier, impensis.) Feb. 16, 1519.

8vo. ff. [ii], ccxlviij, in two columns. Lettre Bâtard. Title in red and black with Regnault's small woodcut elephant device, repeated on verso of last, text in red and black with small white on black criblé initials, "Rothomagni opera magistri Petri Olivier 1519" in early hand at foot of title, remains of of wax seal in blank margin above, book plate 'Bachem' on pastedown. Title fractionally dusty, general light age yellowing and light marginal spotting. A very good copy, crisp and clean, in contemporary red morocco, covers blind and gilt ruled to a panel design, small fleurons to outer corners, silver fleuron at centers, 'M. Ant. Sangavic' gilt lettered on covers, spine with alternate small and large raised bands, title gilt lettered vertically, all edges gilt and gauffered, head and tail of spine restored, corners slightly worn.

A beautifully printed edition of Gregory IX's decretals, in a fine miniscule Lettre Bâtard, with glosses by the lawyer Johannes Faber in a very charming contemporary French morocco binding. Unfortunately we have not been able to identify the first owner "Ant. Sangavic" whose name is gilt on the covers. Prepared originally by Raymundus de Pennaforte and promulgated in 1234, the Decretals of Gregory IX remained the basis of canon law at least until 1918. Decretals are Papal edicts that formulate decisions in ecclesiastical law. These make up most of the 'Corpus Juris'. They cover such topics as usury, the treatment of heretics and schismatics, the rights and restrictions applying to Muslims and Jews, testamentary succession, sexual offenses and divorce and a wide range of what would now be classed as general civil and criminal law. The Decretals, also known as the Liber extra, a compilation of 1971 papal letters, constitutions and conciliar canons drawn principally from the century prior to its issue, has long been understood as a key text for the study of the medieval papacy, the rise of scholasticism within the universities, and the extension of the Church's jurisdiction into almost every area of medieval life. This edition is glossed by Johannes Faber (died 1340) who was a Judge in the town of La Rochefoucauld, and who became, according to several biographers, Chancellor of France (though this is questionable). He had profound knowledge of Roman law and also glossed the Institutiones Justiniani amongst other works. We have not been able to find any earlier edition of the Decretals with his gloss, and they are certainly much rarer than those by Bernard Bottoni with the additions of Joannes Andreae. A very good copy. BM STC Fr. C16th p. 382. Adams, G1215.







A TRULY DUCAL COPY

45. HALL, Joseph. The Works. London, Thomas Pavier, Miles Flesher, and John Haviland, 1625 (1624).

FIRST EDITION thus. Folio. pp (xii) 1397 (xxix) lacking final blank. Roman letter, text within box ruled border, splendid woodcut head and tail pieces and other ornaments. General title within elaborate architectural border, pillars wreathed in grapes, cherubs with palm branches and wreath seated on capitals, compartment with cherubs winged head at top, man's at foot (McKerrow and Ferguson 283), woodcut initials. Sep t-p. to each work within double line ruled border, central woodcut device of snake and anchor between two hands, C19th armorial bookplate of the Duke of Leeds on pastedown. Verso of last slightly dusty, very minor ink stain on fore-edge in places, a fine copy in high quality mid C17 crimson crushed morocco, covers with double gilt ruled borders, spine compartments with with richly gilt cornerpieces and central floral motif with quarter stars, edges and inner borders patterned gilt, a.e.g.

First edition of the collected works of Joseph Hall (1574-1656), Bishop of Norwich, poet, moralist, satirist, controversialist (against Milton, i.a.), devotional writer, theological commentator, autobiographer and pratical essayist, one of the leading hommes de lettres of the Jacobean age. He was at the centre of public life under James I representing that King at the Synod of Dort in 1618, assisting in his negotiations with the Scots and in Lord Doncaster's French embassy and was foremost amoung the defenders of the temporal and spiritual powers of the Bishops in the Puritan Parliament of 1640-41. However, it is as a writer that Hall is now remembered. Fuller called him 'the English Seneca for his pure, plain, and full style' praising particularly his 'Characters' (in imitation of Theophrastus) sermons and meditations and while Hall may not have been the first English satirist, as he claimed, he certainly introduced the Juvenalian satire into English. His devotional works are probably his best, stylistically occupying a middle place between Lancelot Andrewes and Jeremy Taylor, his prose eloquent and powerful even to the modern reader. A handsome copy in an excellent, near contemporary binding. STC 12635, Lowndes III 979.

46. HARCOURT, Robert. The Relation of a Voyage to Guiana. Describing the Climate, Situation, Fertilitie & Commodities of that Country: Together with the Manner, and Customes of the People...London: Edward Allde, 1626.

4to. pp. [xvi] 84. Roman letter, printed side notes. Short marginal tear to final leaf not touching text, a little occasional foxing and age-discolouration. A good copy in early 20th-century crushed morocco by Sangorski and Sutcliffe, title in gilt on spine, t.e.g. Contemporary autograph 'Lod 'Broritoizis' in lower blank portion of final page, Admiralty Office Library's early 19th-century anchor and chain stamp in outer margin of title (washed), repeated in center of final page.

Second edition of Harcourt's rare early description of Guiana. Guiana had been sighted at the end of the 15th century by Columbus, and Amerigo Vespucci. The first colonists were most likely Spanish or Portuguese, but by the middle of the 16th century, there was a strong Dutch presence too. Following Raleigh's ill-fated 1595 expedition in search of the legendary city of El Dorado, the English made attempts to found colonies there. In 1609 Harcourt sailed to Guiana, founding a settlement at the mouth of the Wiacopo before making contact with natives and beginning to prospect inland for gold. After a few unsuccessful months, he returned to England, leaving his brother and a few men behind. Back in England, poverty struck and he was unable to supply his settlers. Nonetheless, when his brother returned with tales of gold and precious stones, he was moved to petition Prince Henry for exclusive administrative and commercial monopoly of the region, which he duly received. He immediately composed the present work with an intention of promoting interest in his plantations. His effort was not rewarded, even though he not only describes the various commodities in the country, such as sugarcane, gold, cotton, amber, honey, wax, and tobacco, but also gives colourful first-hand accounts of the habits, food, drink and beliefs of the indigenous Indians, and curious local animal- ("Swine which have the Navill in the backe"), sea-, and plant- life: "little Trees [which] had assuredly the sense of Feeling, as plainly appeared by touching them: for if we did but touch a Leaf of the Tree with our finger, that Leafe would presently shrinke & close up it selfe, & hang downe as if it were dead". A few turbulent years followed, and leading settlers such as Roger North were imprisoned. On the accession of Charles I, Harcourt published this edition of his work, which met with great success, and set sail for the Amazon. In defiance of his directives, he headed to his former colony, which was soon beset with problems from illness, lack of provisions and hostile natives. He died there of fever in 1631. 'Spanish reports indicate that some of his colonists may still have been on the river in 1637'. (ODNB).

STĆ 12755; Sabin 30297 "Both editions very rare"; National Maritime Museum Catalogue I, p. 112; JFB H37; Alden p. 262; Lowndes III, p. 994.

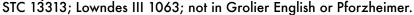
47. HEYWOOD, Thomas. Englands Elizabeth: her life and troubles during her minoritie from the cradle to the crowne... London; John Beale for Philip Waterhouse, 1631.

FIRST EDITION. 12mo. pp. [22] 234 [2]. Roman letter. Engraved portrait frontispiece of Elizabeth at Woodstock, being crowned by two angels, by Martin D[roeshout] after I. S[?turt], text within double ruled border. Lacking one intial and two final blanks, but a good copy in contemporary blindruled calf, neatly rebacked, two corners bumped, endpapers renewed, a.e.r. 19th-C ms. ex-libris of 'Rev J: I-F' on fly.

£2,350

First edition of Heywood's hagiographical history of Queen Elizabeth. Heywood was a committed Protestant; here, he details the turbulent journey of 'Kady Elizabeth' to the throne, with the intervening years of Philip and Mary and her time spent in the tower, as well as her ultimate release and the support of her favourites. He includes such details as the circulation of a rumour that Elizabeth had given birth to a son, which later proved untrue. Some passages reflect Heywood's love of pageant, having acted as the writer for the Lord Mayor's Day from 1632-9.

Heywood (c. 1575 - c.1650) was a prolific Elizabethan and Jacobean dramatist and actor, being a regular member of Henslowe's Lord Admiral's Company. Shakerly Marmion spoke of him as writing "all history, all actions, Councils, Decrees, man, manners, State and factions, Playes, Epicediums, Odes and Lyricks, Translations, Epitaphs, and Panegyricks" (quoted in the DNB). He was indeed a translator, primarily of Lucian, and Kirkman (his bookseller) reports of him that "many of his plays were composed in the tavern, on the backside of tavern-bills" (ibid.). The engraved frontispiece is by Martin Droeshout, who is best known as the engraver of the celebrated portrait of Shakespear in the First Folio.Lowndes names Sturt as the artist, but if he means John Sturt, the attribution is somewhat unlikely, as he was born in 1658.





THE 'SHAKESPEARE EDITION'

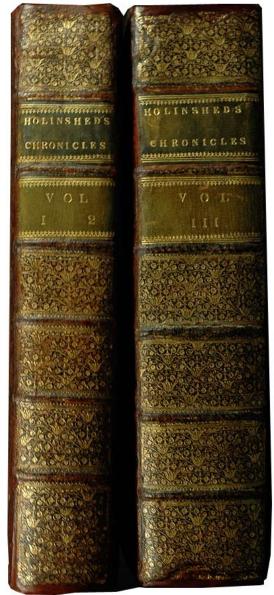
48. HOLINSHED, Raphael. The First and Second Volumes of Chronicles [with the Third] Volume. London, John Harrison, George Bishop, Rafe Newberie, Henrie Denham and Thomas Woodcocke, 1587.

Folio, 3 vols in 2, folio [1] pp. (viii) 250 (iv) 202 (viii) 9-183 (iii) 3-464 (liv) lacking final blank. [2] (viii) 1592 (lx) lacking final blank. Mostly black letter, double column. general title within vine and tendril architectural woodcut border inscribed N.H. (supposedly the miniturist Nicholas Hilliard, McKerrow & Ferguson 148), part title (repeated) within architectural woodcut border comprising arch, termini, figures and fruit and satyrs at sides (copied from the frame of Holbein's portrait of Erasmus) McKerrow & Ferguson 122, part-title (repeated) within elaborate woodcut cartouche with fruit and flowers (McKerrow & Ferguson 147); vol. 3 title within border of figure portraits of Elizabeth I, Moses, Brutus and eight Kings, a bit dusty, hole and ancient scribblings to blank margins. Some large ornate woodcut initials and ornaments, printer's woodcut device on verso of last of both vols. Light water stain to blank of lower outer corner of first few II of vol 1, motto 'foy est tout' and autograph (?cropped) in contemp hand at head, very occasional contemporary marginalia, Motto repeated at head of vol 2, a few marginal smudges, contemporary scribblings on verso of last. Light age yellowing, unusually good clean and unsophisticated copies in very handsome C17 mottled calf, richly decorated (slightly later) floral spine compartments gilt, green morocco labels, joints and head and tail of spines repaired, lightly marbled edges. Heraldic book places of the Rt. Hon. Anthony Earl of Kent, 1702, and Thomas Earl de Grey (C19) on front pastedown.

The second and best edition of the single most comprehensive and valuable early history of the British Isles, which rapidly became the standard work of its kind. Shakespeare used this edition as the source for his historical plays, as well as Macbeth, King Lear and part of Cymbeline, adopting not only the facts but sometimes whole phrases from the text (see e.g. Richard III Act IV. Sc. II). The first edition was the work of Holinshed, William Hanson

and others, but Holinshed died shortly after, and the publication of this second, very much enlarged edition was prepared under the supervision of John Hooker, assisted by Francis Thynne (especially on Scotland), John Stow and Abraham Fleming - who contributed the invaluable indexes not present in the first edition. The Chronicles were the first complete history of the British Isles (and even of England) to appear in print, of an authoritative character, composed in English and in a continuous narrative, in this edition covering the whole of British history from earliest times to 1586. Although the work borrows from earlier chroniclers, as well as more recent ones such as Hall and Stow himself, it did not do so uncritically, and the compilers themselves carried out research into original sources as well as using French and Italian materials more extensively than any previous English historians, especially for the later periods. For the history of the 15th and 16th centuries it is unequalled and irreplaceable. Unfortunately the accuracy with which the chronicles recorded contemporary events, particularly Elizabeth's negotiations with the Scots, the machinations of Leicester, Cecil and Burley (derived from his own mss), Babington's conspiracy, Drake's return and the lives of certain Archbishops of Canterbury, caused great offence. The work was investigated by Whitgift and the excision and cancellation of numerous passages was ordered and delegated to Fleming. In 1722-23 three London booksellers republished the castrated pages, carefully edited by John Blackburn so that possessors of the volume might perfect them. They were beautifully printed to match the original. In this copy all the castrated leaves have been replaced, and the text is therefore complete, the match is so exact in this copy as to be virtually indetectible; it is doubtless at that point that the present spines were imposed. In some copies the replacement is with later pirated sheets which are much inferior.

From the library of Thomas Philip, Earl de Grey, (1781-1859), Tory politician and statesman. He was made Privy Counsellor in 1834, holding office as the first Lord of the Admiralty till April 1835, and a Knight of the Garter in 1844. He was aide-de-camp to William IV and Queen Victoria. He was the first president of the Royal Institute of British Architects, a fellow of the Royal Society, a fellow of the Society of Antiquaries, and served as one of the New Buckingham Palace Commissioners from 1848. Besides remodeling his London home at No. 4 St. James's Square (now the Naval & Military club) he designed the new Wrest House inspired by French architecture at his Wrest Park estate assisted by James in Clephan.



STC 13569. Lowndes III 1086. Gibson 358. 1st edn. (ditto Grolier & Pforzheimer). Kingsford, English historical literature, p.271 et seq.

49. HOOD, Thomas. The Use of the Celestial Globe in Plano. London, [By John VVindet] for Tobie Cooke, 1590.

FIRST EDITION. Small 4to, ff. (iv), 43, (lacking final blank). Roman and Black letter. Woodcut printer's device on t-p (McKerrow 237), large floriated and historiated woodcut initials, woodcut head and tail pieces, "Willaim Rose his book 1735" on pastedown, "Moses Roses book" on verso of A4, "Moses Rose his book November 20 1797" on recto of E1, ms. account notes on pastedown and verso of title bleeding through onto recto, similar notes on rear fly leaves, occasional note in margins of text. T-p and verso of last dusty, t-p fore-edge slightly frayed, occasional light marginal waterstaining in upper and lower margins, the odd thumb mark and oil splash, small tear in lower blank margin of E3. A good copy, stab bound in contemporary limp vellum, vellum stubbs, binding agreeably soiled and creased.

VERY RARE, only early edition of this work on the use of celestial globes. The text is in the form of a dialogue between a Scholar and Master and was intended to aid the student astronomer/ cosmographer/ navigator to recognize the stars and their constellations. It contains a table of stars listing their longitude, latitude, magnitude and constellation. There is also a description of the nova that appeared in Cassiopeia in 1572-4. This event was witnessed across Europe and attracted the attention of the best astronomers of the day, among them Tycho Brahe, who published his account in 1575. This new star initially reached the brightness of Venus. Hood recounts the various theories regarding this phenomenon (that it was one of the stars of Cassiopeia or a comet) with much of the argument centering on whether this new light moved or not. By showing that it remained fixed, Brahe proved that it was not an atmospheric disturbance, such as a comet, but a new star. While Brahe himself was not a supporter

of Copernicus' theory, that the sun not the earth is at rest at the centre of the universe, his discoveries in relation to the nova made this theory easier to accept. Hood (fl. 1582-1598), a graduate of Cambridge, held the first English lectureship in mathematics and was one of the first popularisers of the 'new learning'. This appointment was initiated and financed in 1582 by Thomas Smith, to whom this work is dedicated, and the lectures were given in the city of London. Smith was the first Governor of the East India Company, Governor of the Muscovy Company and Treasurer of the Virginia Company and a patron of science, trade and exploration. Hood's publications, which ranged from an English translation of Ramus' 'Elements of Geometrie' to a guide for mariners, as well as his inventions of mathematical instruments, show the wide scope of mathematics as a discipline in the late C16. He also lectured on geography and navigation. He is credited with popularising astronomy and the Copernican theory in England. This is the first of his two works on the celestial globe; the second was published in 1592 ('The use of both the Globes Celestiall and Terestriall', London). In 1589 Hood was, with Hakluyt, one of the subscribers to Raleigh's Virigina Company; he invented a sector, ancestor of the slide rule and the calculating machine in 1598, the same year as Galileo.

According to the present t-p, one could also buy from Mr Hood himself at his house in Abchurch Lane 'two hemispheres' (22 inch square) to use with the present text. They illustrate the various constellations and stars by human and animal figures. Regrettably however they were very rarely united with the book and where they have survived they have generally done so separately. 'There is a copy in the British Museum, the text (without the plates) being in the Library, and coloured impressions of the two planispheres in the Map Department. This is the only copy noted in the STC. Bishop adds three further copies in America, i.e. Washington, New York P.L., and Charlotesville, and of these Charlottesville alone has any plate, and only the South Polar Region' (Hind I,

p.142).

STC 13697 (4 libs. + Kraus in US) 'Tp has advt. for the sale of the hemispheres at the author's house in Abchurch Lane. They are eng. by A. Ryther and lacking in most copies'. ESTC s118875. Hind I, p.139. Houzeau and Lancaster 2785. Taylor 'Late Stuart and Early Tudor Geography', 346. Not in Honeyman.

50. HORAPOLLO. Horou Apollonos Neilo ou hieroglyphika. Ori Apollinis Niliaci, De sacris notis & sculturis libri duo. Paris, apud Iacobum Keruer, 1551.

FIRST EDITION thus. 8vo. pp. [xx], 240, [iv]. "Titlepage without ornamentation. One hundred ninety-five woodcuts (including five repetitions), 2x2", among them cuts attributed to Jean Cousin or Jean Goujon. This series first appeared in the French edition of 1543 (no 314). In this edition seven of the 1543 blanks have been replaced with new blocks, slightly or entirely redesigned. The block on leaf f8r is printed upside down in this copy. The cut on leaf G7v, a repetition of that on G4r, is pasted in place and is generally described as a cancel. However the mounted cut does not cover a printed cut but simply a space left blank in printing. ... One criblé initial. Kerver's device (Renovard 514) on the verso of leaf Q2, recto blank. Greek and Latin text alternating. Greek and Roman letter, small Greek and Roman marginalia", Mortimer, Harvard C16 Fr. 315. Later autograph of "J. W Kinston" on fly, some later bibliographical pencil and pen notes on endpapers, engraved armorial bookplate of Thomas Brooke FSA on pastedown. Light age yellowing with some very light marginal spotting in places. A very good, well margined copy, crisp and clean, with good impression of the woodcuts, in C17th vellum over boards, gilt red morocco label on spine, all edges blue, title contemp. inked on lower edges. £3,500

"First Kerver Latin and Greek edition, following Chrestien Wechels's quarto printing of the first Mercier edition in 1548 (Brunet III.343). The Greek is Philippus' translation of the Egyptian, from the Aldine edition of 1505; the Latin text differs from earlier versions and is probably Jean Mercier's own translation." Mortimer. "The fashion for hieroglyphs among the humanists was started by the Hieroglyphia (of the enigmatic character) by Horapollo or Horus (Orus) Apollo, an author supposedly Egyptian (he calls himself Nilus), of the IV or II century AD., not better identified, and



perhaps fictitious; neither has the Greek translator been identified". Praz, cit.inf. The work was supposedly written in Egyptian by Horapollo and later translated to Greek. Its style, which seems to resemble more that of Elien and his fantastical stories than of anything relating to ancient Egypt, led to it being discredited of having any true historical value. However Champollion, after his studies on the Rosetta stone, re-examined this work and felt that it had more to do with the symbolic images found on Egyptian monuments, "désignés par les anciens sous le nom de d'anaglyphs.", than hieroglyphs themselves; "il est aisé de voir que l'ouvrage d'horapollon se rapporte bien plus spécialement à l'explication des images dont se composaient les anaglyphs qu'aux éléments ou caractères de l'écriture hiéroglyphique proprement dite:" concluding that the only thing intrinsically wrong with the book was its title. "Hieroglyphic characters of ancient Egypt, whose true meaning had yet to be deciphered, inevitably mystified and fascinated a generation enamoured of cabalistic names and numbers... The ancient, if fanciful, work of Horapollo on Egyptian hieroglyphics became well known at the first half of the of the sixteenth century." Thorndike VI. The emblematic woodcuts, many of them studies of animals, are very finely drawn and cut, occasionally using blocks of black, in a white on black technique, to great effect, and have been a source of artistic inspiration since, including the surrealist movement in France. A very good copy of a beautifully printed and illustrated work with excellent impression of the cuts.

BM STC Fr.p.230. Adams H 850. Thorndike VI 447. Brun p. 274. Mortimer, Harvard C16 Fr. 315. Praz, Studies in Seventeenth Century Imagery p.23.

51. JESUIT LETTERS. Nuovi avisi dell' Indie di Portogallo..... Venice, Michele Tramezzino, 1568.

8vo., ff. [iv] 59 lacking final blank. Italic letter, printer's sibyl device on title, woodcut initials. Couple of neat early annotations in blank portion of title, small wormtrail at some inner margins not affecting text, a very good clean copy in modern vellum.

£7,500

Second edition of this rare, early valuable collection of nine letters from the Jesuit missions in Asia written by Diaz, Froes and others between the years 1556 and 1559 and dedicated by the printer-publisher to Vittoria Farnese dalla Rovere, Duchess of Urbino. The letters include some of the earliest firsthand accounts of China and Japan to reach Western Europe. The first provides a description of Ceylon, the Moluccas and the East Indies, the third tells of events in Goa and Indo-China, the fourth deals with the Moslems, the fifth with Malabar and Cochin, the sixth with China and Japan and the seventh with Travancore; the second and last two comprise only brief extracts of longer works. In almost every case the first reliable accounts of the Far East which reached Europe were letters from the Jesuit missionaries full of first hand information: social, cultural, political, ethnographic, commercial, geographical, economic and religious. It was the detail and apparent accuracy of their scholarly yet practical reports which prompted merchants, seamen and governments to follow them in opening up to European interests the farthest corners of the known world.

BM. STC. It. p. 349. Adams I 109 (1 copy only). JFB J 82 (1st ed.). Cordier (Jap) p.47. Not in Cordier Bibl. Sinica.

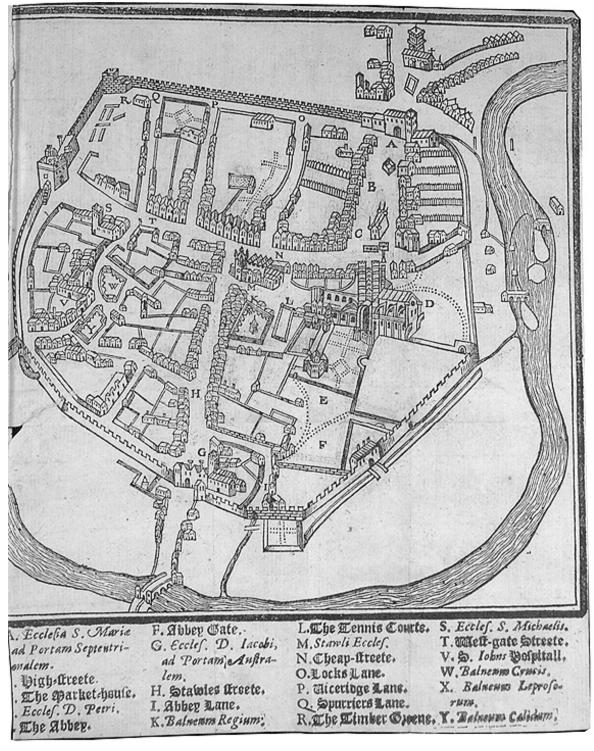
52. JOHNSON Thomas. Mercurius Botanicus, sive plantarum gratia sucepti itineris anno 1634 descriptio...accesit de thermis bathonicis. London, excudebat Thom. Cotes, 1634.

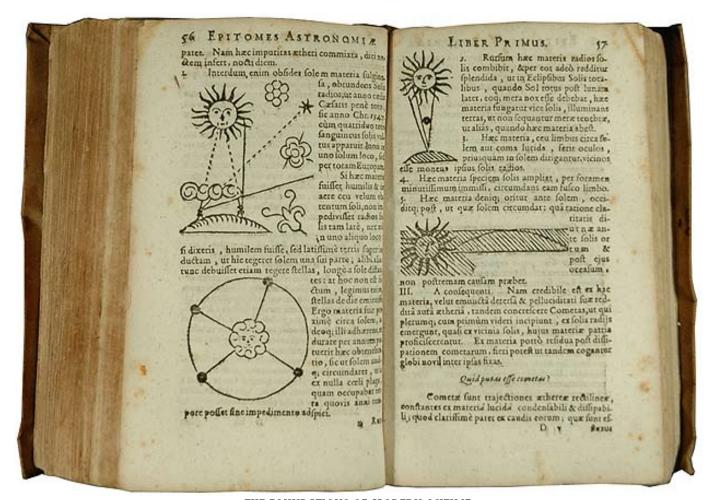
FIRST EDITION. 2 pts in 1vol, separate t-p's. pp. [vi], 78; [iv], 19, [i] lacking first and last blanks. Roman and Italic letter, some Greek and Black letter. Large folding woodcut plan of the city of Bath, three small woodcut diagrams of the baths, small woodcut ornament on title, floriated woodcut initials, typographical headpieces. Very slight age yellowing, small tear in plan with no loss, early repair on verso. A very good copy, crisp and clean, in excellent C17th century English speckled calf, spine with gilt raised bands, gilt ruled in compartments, gilt fleurons to centers a.e.r. Frank Hammond's invoice, 1974, £892, loosely inserted.

Exceptionally rare first edition of this hugely important herbal, the first major work of its kind, from the "The Father of British Field Botany" and apothecary Thomas Johnson, dedicated to Sir Theodore Mayerne and other members of the College of Physicians. Johnson was born at Selby in Yorkshire c.1600 and became an apothecary in London; by 1629 he was in business on Snow Hill where he had a physic garden and had become a prominent member of the Apothecaries Company. Johnson first published two small works, now exceptionally rare, that were the first local floras published in England, both about botanical tours he had made respectively of Kent and of Hampstead Heath. "Johnson .. developed a new interest, that of the systematic search for, and study of, the native flor for its own sake", Henrey. This follow up is much more ambitious. Having published his greatly improved version of Gerards Herbal in 1633, he organized this botanical expedition, to examine the botany of his own country. He set out from London in early July 1634, towards Bath. In his preface he gives an account of his companions "Richardus Edwards, Societatis Pharmaceutices Lond. eo temporis Magister, Edwardus Cooke Guardainus superior, Tho. Hickes. Magister nuper electus, Rogerus Henricus Yonge, Gulielmus Broad, Robertus Lorkin, Jacobus Clarke." as well as the people they met who gave them advice on their journey. "The eminence of Johnson as a botanist, and the the interest he aroused in herborizing or simpling as it was called is evident from the names of the distinguished Apothecaries who accompanied him". Henrey. They passed through Reading, Marlborough, Bath, Bristol, Glouscester, Salisbury, the Isle of Wight, Southampton, Chichester, Petworth, Guilford. This catalogue

of the plants he and his companions discovered on their journey, described here by Johnson both in Latin and English in alphabetical order, contains more than seven hundred varieties. "Localities are specified in black letter in English for the rarer species eg 'In the wood betweene Highgate and Hamstead' but in roman type in general terms in Latin for common plants" - Henrey p.94. He also names his literary sources in his preface, both medical and herbal; they include Matthioli, Bauhin, Anguillara, and Conrad Gesner amongst many others. Johnson later published the botanical findings of a second excursion in 1641, this time into Wales, which included another two hundred plants. These two vols effectively created the first British flora, as they contained not only a list of the plants found by him on his journeys in the West of England, but also an enumeration of all the then known indigenous British plants. "Kew and Powell in their biography of Thomas Johnson point out the Mercurius should be considered 'the first British Flora'". Henrey. The second part of this work includes a description of the city of Bath with a beautiful woodcut plan of the city and three charming woodcut diagrams of the baths, now of great interest to historians of the city. An unusually good copy of this great botanical rarity and one of the foundational texts for all British floras.

STC 14704. Henrey no. 213 and pp. 94-5. Lowndes III 1222. "The works of this learned botanist are still in estimation". Arber p. 239. Not in Rohde.





THE FOUNDATIONS OF MODERN SCIENCE

53. KEPLER, Johannes. Epitome Astronomiae Copernicanae...Linz, Planck, 1618 [with] Epitomes Astronomiae Copernicanae...Liber Quartus....Linz, impensis Godefridi Tampachii excudebat Planck, 1622 [and] Epitomes Astronomiae Copernicanae...Libri V. VI. VII. Frankfurt, sumptibus Godefridi Tampachii, 1621.

8vo. pp [ii] 419-932 [xvi] 17-418 [xviii]. Roman and Italic letter, some Greek, woodcut initials, head- and tail-pieces, astronomical and geometrical diagrams and illustrations throughout, outer leaf of synoptic table missing (trimmed to binding). Mostly marginal wormtrail to first gathering without loss, poor quality paper with intermittent foxing and age browning, a good, unrestored well-margined copy bound in original vellum fragment of C15th antiphonal leaf in red, blue, and brown ink. Ex dono of Joannes Moeri to the Jesuit College at [?], 1668 on first t.p. £28,500

FIRST EDITION of Books 1-3 and 5-7, second edition of Book 4, in its entirety one of Kepler's most influential works and the first complete manual of astronomy constructed according to new principles, published as an inexpensive octavo textbook for students in question-and-answer format. It contains Kepler's three laws of planetary motion around the Sun, arguing that heavenly bodies travelled in elliptical orbits at varying speeds rather than fixed circular orbits, and in short, making the Copernican system "nearly 100 times more accurate" (DSB). The principles here would form the theoretical basis for Newton's law of universal gravitation nearly a century later: his Principia (1687) was first introduced to the Royal Society as "a mathematical demonstration of the Copernican hypothesis as proposed by Kepler". The first three books outline the mechanics of the earth's motion - which Galileo focused on in his Dialogo (1632). This controversial subject would land the Epitome on the Index of Prohibited Books in 1619. Most importantly Kepler extends his first two laws to the rest, stating that his discoveries concerning the orbit of Mars exist for other planets, the satellites of Jupiter, and for the moon which revolves around the earth. Book IV deals with lunar theory and 'harmonic law' - that is, Kepler's scale of the distance between the planets which he describes as the origin of the music of the spheres. "Kepler's harmonic law, which he had discovered just as the Harmonice was going to press" were explored in greater detail (Gingerich, Johannes Kepler II, A). Composition and publication of this volume was interrupted when Kepler's mother Katharina was accused of witchcraft. Kepler was much involved in her defense, and eventual acquittal in 1621. Books V-VII consider the practical geometry, and problems that arise, from the more theoretical discussions of elliptical and lunar theory in the first half of the book. They also offer a theoretical explanation for the Rudolphine Tables or maps of constellations Kepler had begun in his apprenticeship with Tycho Brahe at his observatory outside Prague, and completed after the astronomer's death when Kepler was appointed to take Brahe's place as astrological advisor to Emperor Rudolph II.

"Kepler, reiterating ideas which he had expressed earlier, hypothesizes that force is needed to sustain motion and that hence some force must be acting on the planets. This force, he speculates, originates from the sun, decreases with distance from the sun, can act over a vacuum, and may be magnetic. In contrast to many scientists of the time, Kepler believes much of space to be a vacuum" Parkinson 70. "From 1630 - 1650 the Epitome was the most widely read treatise on theoretical astronomy in Europe" DSB 7 & 8 p. 302. A rare and very influential work by one of the most famous astronomers even to this day, whose work radically altered the course of modern astronomy.

The book has been bound in a curious order, though complete. Book 4 (++8, Aaa-Mmm8), then Books 5-7 including index and errata leaf (+6, 4A- 4S8, 4T2, 4V8), and finally Books 1-3 with a few gatherings reshuffled (B8, *6, A8, C8-Bb8, Čc6) almanac at the very end (**-***4). Caspar Bibliographia Kepleriana 55, 66, 69. Barchas 1147. BL C17 Ger K112: "Pt. 1 was published by J. Kruger in Augsburg. Pt 2 (comprising lib .4) and pt. 3 (lb. 5-7) have separate tillepages. Pt 2 is a reissue of the 1620 printing by Planck, published by G. Tambach in Frankfurt/M. in 1622 with new first gathering printed there, pt 3 was published by Tambach in Frankfurt/ M in 1621, and printed there". Houzeau and Lancaster 11831. Not in Kenney.



54. KIRILLOVA KNIGA. [The Book of Saint Kyrill, Archbishop of Jerusalem] Moscow, Printing House, 1644.

FIRST EDITION. Kirillova kniga. Folio, ff.(15),(8),(561),ff.355/6 combined by compositor, lacking five blanks. Cyrillic letter, some in red, signatures and pagination in Slavonic alphabetic numerals. Ornate white on black woodcut headpieces in various sizes, some ornamental red initials. Light damp stain to upper inner corners, one gathering with central oil stain, intermittent marginal ink spots, grubby fingermarks and assorted splodges, light age yellowing. Still a most impressive, good, wide margined copy, in very handsome contemporary crimson morocco over wooden boards, upper cover with multiple gilt panel border incorporating Greek key pattern, four large gilt cornerpieces within, ornate gilt arabesque lozenge at centre. Lower cover with same border, solid brass (?) heart at each corner, four gilt flowers within, solid brass symbolic centrepiece. Spine in six compartments with gilt flowers and cornerpieces, all edges richly gauffered gilt. Edges indented at centre, lower pair with metal shoes either side, remains of crimson leather straps, joints split but stitching sound. Contemporary manuscript exlibris at foot of fifth leaf, stamps (c. 1900) of the seminary at Riga in upper margin of first leaf and lower of last. A beautiful high quality, Russian, almost certainly Moscovite binding, comparatively little wear, couple of worm patches and few holes towards outer edge of lower cover.

One of the most important Russian publications of the mid C17, of massive cultural and religious significance, printed by order of the first Tsar of the Romanov dynasty - Mikhail Fedorovich. It was a comprehensive statement of orthodox doctrine and praxis, aimed particularly against the teachings of the catholic and protestant churches, even comparing the anti-Christ with the Pope of Rome. The editors, well known figures in Muscovite literary circles, Mikhael Rogov archpriest of Chernigovskiy cathedral and Ioann Nasedka - priest in charge of Moscow Uspenskiy Cathedral, the main cathedral of Russia at that time, were most active in the publishing world during the time of patriarch Iosif, who played a major role in the fight against the non-orthodox Christian churches. Between 1642 and 1652 the Moscow Printing House printed no less than 36 religious texts, 14 of which had not been previously printed, of which the present became most influential. The immediate reasons for the Kirillova Kniga compilation and swift publication was to provide material supporting the patriarch Iosiph in his dispute with the Danish Prince Waldemar, who had been invited to Russia as a potential husband for Mikhail Fedorovich's daughter, with a view to a Russian-Danish coalition against Sweden. The Prince, a lutheran, arrived in 1643, however his conversion to orthodoxy was a prequisite of the marriage. Patriarch Iosiph relied extensively on the Kirillova Kniga in his doctrinal controversies with the Danish Prince in which Mikhael Rogov was also involved. Ultimately however they failed to convince the Prince to convert. Some said that disappointment at Waldemar's refusal to adopt the

orthodox faith and the consequent failure of his daughter's engagement, resulted in death of the Tsar in 1645, after which the Danes left the country.

The book consists of 46 chapters and unites variety of works devoted to the preservation of the doctrine of the orthodox church. Its name derives from the first, opening the collection, Discourse of saint Kyrill Archbishop of Jerusalem that was translated and adapted from the Greek by Stephana Zizaniya - a tireless preacher against the uniate and the Roman Church. Apart from original contributions by Rogov and Nasedka it includes works of, especially, south Russian scholars including Vasiliy Surojskiy-Malushenskiy, Patriarch Meletiy and Prince Ostrojskiy. A most handsome volume. Books of the second era of Russian printing are very rarely found complete in good condition and almost never in a well preserved, lovely contemporary binding. Very rare, we have not found any recorded copies outside Russian institutions, other than on microfilm. Zenova, Moscow printed books 16-17C., 169. Pozdneeva, Cyrillic printed books 15-17C, 325. Sopikov, Books of Old Russia, Vol II pp 163-166.



55. LE PETIT François. La Grande Chronique.....de Hollande, Zelande, Westfrise, Utrecht, Frise, Overyssel & Groeningen (etc.). Dordrecht, De l'Impression de Jacob Canin chez Guillaume Guillemot 1601.

FIRST EDITION. Folio, 3 parts in 2 vols., pp. (xxii) 650 (ii); 240 (xviii), (xvi) 780 (misnumbered 779) (xvi). Roman letter, Italic side notes, text in double column. Woodcut floriated and grotesque initials, both titles within splendid engraved architectural border with the instruments of learning above, of the arts, sciences and war at sides, and scenes depicting mercantile and maritime activity beneath, full-page portrait of the author and 57 three-quarter page engravings of emperors, governors and other important figures, including Elizabeth I and Robert Dudley, by Christoph von Sichem. Contemp autograph of 'Simeon Mahon, Chartain' (Chartres) and autograph of 'Challine Boilleau' on title-page, Nicolas-Joseph Foucault's engraved armorial bookplate on pastedowns, C19 armorial bookplate of the Earl of Macclesfield on fly, Shirburn Castle blindstamp to head of first three II. of both vols. Closed tear (original paper flaw) in plate on A1 vol 2, 11 verso and 18 recto printed upside down, R2 inserted in the wrong place, paper flaw in Mm3 vol 2, light age yellowing, a few sheets browned, printers ink thumbing in a few margins. A very good copy, with generally very good impression of the plates, in contemporary calf, covers bordered with a single gilt filet, gilt laurel oval at centers, spines with raised bands blind ruled with gilt fleurons at centers, title gilt lettered in compartment, all edges of vol 1 yellow, those of vol 2 blue, head and tail of spines a little chipped, covers a little scratched.

First edition of this highly important and beautifully illustrated history of the Dutch Republic, printed privately for the author. The commendatory verses include one in Dutch by Nicholas Doublet. Although the author covers the whole of the country's history up to 1600, about two thirds of the text is devoted to the C16th., making it one of the most detailed sources for the struggle for Dutch independence. Le Petit lists some 160 authors whose works he employed in his compilation, but much of it's value lies in his use of mss. and original documents, and thus in his account of events otherwise unrecorded in printed histories. Le Petit's own history reflects the unsettled nature of the times he wrote on: although born in 1546 at Béthune into a noble Belgian family, he later abjured Catholicism and fled to Holland where he served William 1st, Prince of Orange. By 1598 he was living in Aix-la-Chapelle where he wrote his "Grande Chronicle" and dedicated it to the Estates-General of the United Provinces. An account of the reputed Swiss engravers, Christoph von Sichem Sr. and Jr., is given in Nagler II pp. 309-11. The portraits are generally finely engraved and are often expressive and vital, especially the superb full page portrait of the author after the title. About 16 pages in vol. I describe the geography of the New World, the supposed origins of its native inhabitants, the voyages of discovery, the conquest of the Indians, the climate, agriculture and resources of the Americas, their colonization, government and the missions, and the shameful treatment of the Indians by the Spaniards. Further pages deal with the expeditions of the Dutch to the East Indies and their commerce and colonization there. In vol. II Drake's exploits against the Spaniards in the New World are recorded. "Cette chronique, écrite en mauvais français, est fort curieuse pour



les nombreux faits qu'elle relate, et que l'auteur a puisés aux sources originales.... Il dit dans son épitre dédicatoire qu'il a décrit les choses après les avoir vues sur les lieux, et promet d'être beaucoup plus exact que Guichardin qu'il contredit souvent" (Nouv. Biog. Gén.). "En revanche la valeur historique du 2e vol., qui embrasse la période de 1556-1600, est incontestable; il contient, à coté d'extraits de plusieurs auteurs antérieurs, beaucoup de détails et de particularités qu'on chercherait vainement ailleurs." Biblioteca Belgica.

A very good, totally unsophisticated copy, from the exceptional library of Nicholas Joseph Foucault (b. 1643, d. 1721), marquis de Magny, statesman and passionate archaeologist, whose library of was "parmi les plus précieuse concernant l'histoire de France" (Guigard II p. 221), and then, along with many of Foucault's books, to the equally extraordinary library of the Earls of Macclesfield. Simoni, L. 77. Brunet II 991 "Cet ouvrage est aujourd'hui assez rare". Graesse IV, 169. Bibl. Belgica L60. Not in JFB or Alden, European Americana.

56. LULL, Ramon. Proverbia Raemundi. Philosophia amoris eiusdem. Paris, In chalcographia Ascensiana (Josse Bade): impensis eius & Ioannis Parvi, 1516.

FIRST EDITION thus. 4to (in eights). ff [ii], CLXXI, [i] last blank. Roman letter. Fine woodcut white on black floriated criblÈ initials in various sizes, æ page woodcut portrait of the author on the island of Majorca, early vellum

manuscript stubbs, later C16th notes in French on front pastedown and rear endpapers, a small collection of medical and cosmetic recipes for such things as treating rashes and removing stains from cloth, early shelf mark at head of title, bookplate of Joan Lluis Gili on pastedown. Title page frayed at upper blank margin and a bit dusty, light age yellowing, minor water-stain in upper blank margin of a few leaves. A very good copy, crisp and clean in contemporary limp vellum, slightly soiled, covers loose, remains of ties.

£19,500

Rare first latin translation by Lefevre D'Etaples of these two important and influential works by Ramon Lull, beautifully printed at his own expense by Josse Bade. The superb title page woodcut depicts the vision of Christ on the cross Lull had on the island of Majorca whilst composing a romantic poem at the court of King James of Aragon. This caused a profound religious awakening in him that left him committed to the goal of spreading the Christian Faith among nonbelievers by proving philosophically the truth of its beliefs. After several years of academic preparation, he spent the rest of his long life engaged in missionary journeys to infidel lands, even reaching Armenia in 1301, visiting kings and popes in order to promote his plans, and writing nearly 300 works in Latin, Arabic, and his native Catalan. Lull (1232-1316) is described by Sarton thus "Catalan philosopher, apostle and writer. One of the greatest vernacular authors of mediaeval Europe, the patriarch of the Catalan language and literature. Christian educator and missionary. Father of western orientalism. One of the champions of the struggle against Averroism. Inventor of a kind of generalised logic, ars magna. Extreme realist." To which one might add, encyclopaedist and polymath. His works were hugely influential in Č16th France, especially on Lefèvre himself and through his translations on Charles Bouelles, Aggripa, Cusa and Giordano Bruno. "Because Lefèvre was the central figure in the revival of Lullism, the early phase of Lull's rejuvenation in Paris can be understood best by turning to Lefèvre's works. ... Jagcues Lefèvre d'Etaples was the true restorer of Lullist studies in France. His contribution fell into two categories: the editions of the various works of Lull which he undertook between 1499-1516 and the encompanying enthusiasm they evoked and secondly, the appeal which Lull's thought had to his own mind and the influence which it exercised through his thought. Lefèvre published three collections of the writings of the Doctor Illuminatus. The first of these marked only the third printing of Lull's works in France. It appeared in 1499The second collection was published in 1505 ...In 1516 Lefevre published the Latin text of Lull's 'Libre de Proverbis' and the 'Arbe de Philosophia d'amor.' The volume was printed by Josse Badius who was a devotee of Lullian studies and was dedicated by Lefevre to Alphonso of Aragon, archbishop of Saragossa and Valencia" Joseph M. Victor 'Charles de Bovelles, 1479-1553: an intellectual biography'.

An appropriate provenance; Joan Gili was born into a publishing family in Barcelona in 1907 emigrated to Britain in 1934, and began his career as a publisher of Hispanic works in 1938. In the following year, Stephen Spender and Gili produced a translation of Nadal's selection of Lorca's poems. Gili wrote the influential "Introductory Catalan Grammar" in 1943. Several volumes of his translations of Catalan poems were published in the next few decades. Gili became a founding member of the Anglo-Catalan Society in 1954 and was later its president. Renouard, Badius III no. 48. Caillet 6856. Elies Rogent and Estanislau Duran "Bibliographica de les Impressions Lullianes', p. 59 no 62. "L'autenticitat de L'Arbre de Philosophia d'Amor no ofereix cap dubte, ja que el mateix Lull diu haver-lo escrit a Paris pel mes d'octubre de l'any 1298, durant la seva segona estada en aquella eiutat. Aquest primera edicio de la versio Llatina la feu fer el Jaques Lefebvre d'Etaples, que ja havia publiat altres obres doctrinals i mistiques; l'endressa a l'Alfons d'Arago arquebisbe de Saragossa i Valencia. Com gairebe totes les obres que publia el Lefebvre, Larbre de Philosophia d'amor fou condemnat a requesta de L'Eymeric. Aquesta edicio del Libre de proverbis i de la Philosophia d'Amor, es la darrera mostra de l'activitat Lul liana del Lefevre d'Etaples. El Josse Bade, que, juntament amb el Joan Petit, la impremta a ses despeses, posa a la portada un tetrastichon al lusiu.". DSB VIII pp 547-550. Thorndike II chap LXIX. Not in BM STC Fr. C16, Brunet or Graesse.

57. MAGINI, Giovanni Antonio. Italia. Bologna, impensis ipsius Auctoris, 1620 [1632].

Folio. pp (x) 24, 61 engraved maps (59 double page, 2 single) Italic letter, text within printed double-rule borders, engraved architectural t.p. by Oliviero Gatti, depicting allegorical figures of the sciences with instruments and globe within typographical border, early case no. at head, full page medallion portrait of the author dated 1632. Light water stain to earlier maps around centrefold, else a fine, large and thick paper copy, the maps in admirable, very clear impressions. In contemporary French calf, triple panels with ornamental cornerpieces to corners, all gilt, spine in eight compartments gilt (small repair at tail), edges speckled red, early paper labels 'F' and 'Italie' on upper cover.

A handsome, very well margined copy of the second edition of the premier early Italian atlas, which dominated Italian cartography for at least the next half century. Most of the main C17 cartographers, including the Dutch compiler-editors, followed, copied, or incorporated Magni's regional maps, even Ortelius (with whom Magini corresponded) as well as Brahe and Kepler's and Blaeu used some of them. Magini (1555-1617) Paduan astronomer, astrologer, cartographer and mathematician studied at Bologna and famously was appointed to the chair of Mathematics there in preference to Galileo. His chef d'oeuvre however was the present atlas, designed to include a detailed map of every region of Italy with exact nomenclature and historical notes. Began in 1594 it soon proved ruinously expensive and Magini assumed the posts of astrologer to Vincenzo Gonzaga, Duke of Mantua, and tutor to his sons to pay for it. The Duke Ferdinando, to whom the atlas is dedicated, provided assistance for the project and allowed for maps of the various Italian states to be brought to Mantua, the governing authorities of Messina and Genoa also financially helped. Magini was not an engraver and had considerable problems from the

mid-1590s onwards in keeping the service of those, such as the Dutch Arnold brothers, who were. Eventually he engaged the Englishman Benjamin Wright who completed the series in between his habitual bouts of drunkeness. The process took so long that Magini did not live to see its completion and the atlas was eventually published by his son Fabio, after a good deal of further revision. The result, according to Almagia (cit. inf.) eliminated numerous earlier errors in longitude and latitude, accurately indicated political boundaries and physical features and added numerous topographical names.

See Almagia, Bibliographico Note to the Facsimile of Magini's Italia, Shirley BL T., MAG-1c.

58. MARKHAM, Gervase. The English Husbandman drawne into two bookes. London, Henry Taunton, 1635.

3 parts in one volume, 4to, pp [xvi] 227 [i]; [xvi] 96; [ii] 54, one page of prelims misbound, sep. t-p to each part, woodcut headpieces and initials, some woodcut illustrations; small ink stain to one leaf, last a little foxed, slight age-yellowing but a good copy. C18th sheep-backed marbled boards, joints worn but sound, slight loss to head and foot of spine, worn, red speckled edges. Ms. exlibris of James Clitheron, 1637 on t-p, William Charles de Meuron, 7th Earl Fitzwilliam (1872-1943, armorial bookplate), HRH the Duke of Gloucester (armorial bookplate) on fr.eps.

The double Diamond Knot.

PART, II. English Husbandman,
With the like helpes and lines also you shall draw one your date, and poisved donne through greatestick any Rounds or direct flexight kines, as appearently by this figure is llowing.

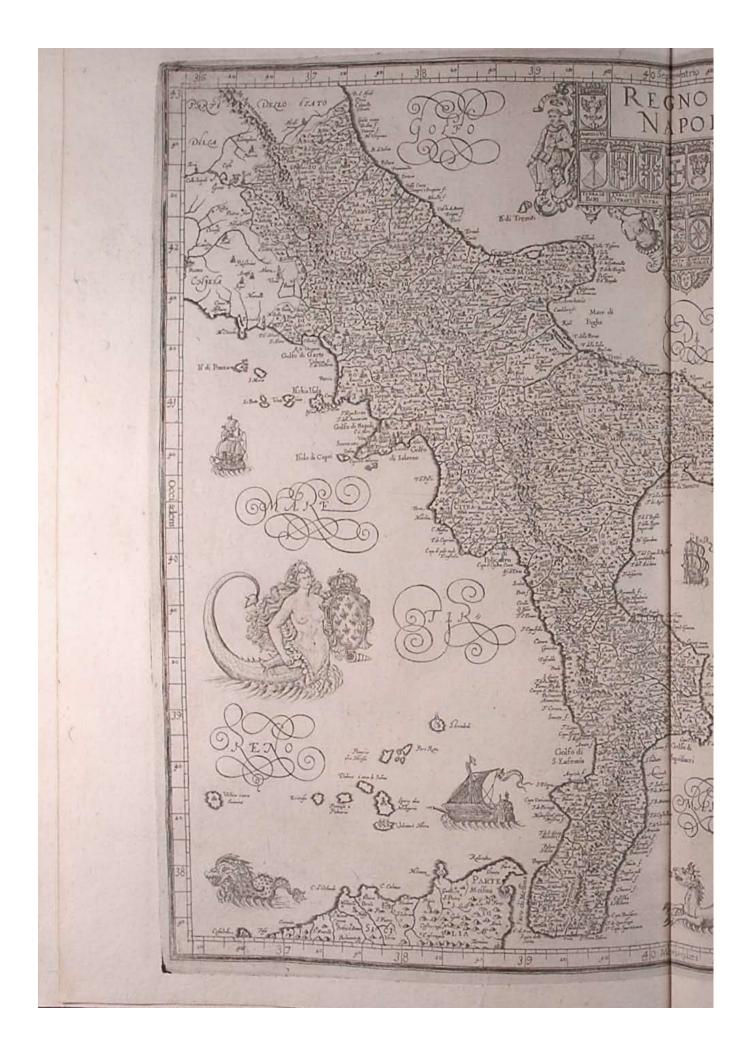
The double Diamond Knot.

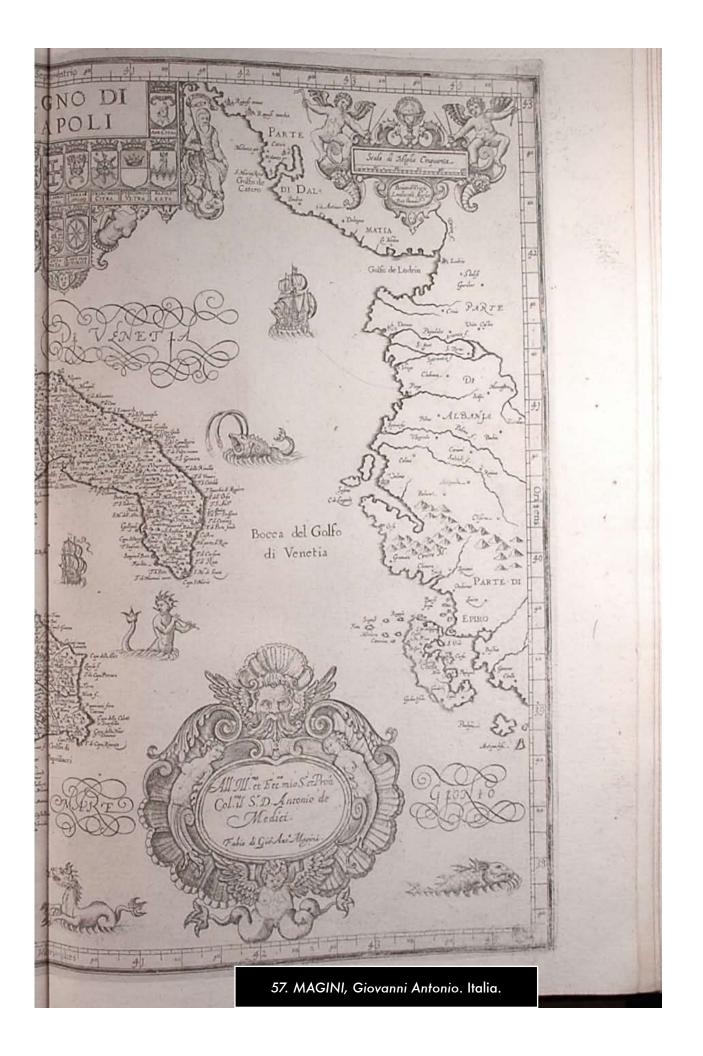
PART, II. English Husbandman,
With the like helpes and lines also you shall draw one your Mazes, and thought of the preportion of the Model following, which also it be round, which is most curtours and hard, yet you may as pleasance by direct lines make them square, dismond, or of any other proporties.

The Maze.

Now, as soone as you have drawne forth and figured your knot non the face of your quarter, you find then set it, either with Germander, Histop, Time, or Pinke-Gilly-

Second edition which brings together for the first time books I and II of 'The English Husbandman', originally published separately in 1613-1614. Included in book II, but with separate title page and pagination, is a treatise on angling and cock fighting, 'The Pleasures of Princes or Good Mens Recreations'. Book one is concerned with firstly 'husbandly duties, the nature of all sorts of soiles within this kingdome, the manner of tillage, the diversity of plouges, and all other instruments', and secondly, gardening, including planting, the making of cider and 'on the fashion of the garden-plot for pleasure' which includes designs for 'knots, mazes and other ornaments'. There are also chapters on 'how to preserve abricots or any curious outlandish-stone-fruit, and make them beare plentifully, bee the spring or beginning of summer never so bitter' and 'how to make grapes grow as big, full, and as naturally, and to ripen in as due season, and be as long lasting as either in France or Spain', for which the author recommends building a type of glass house 'that the reflection of the sunne heating the glasse, that heat may hasten on the ripening, and increase the groath of your grapes: as also the house defending off all manner of evill weather, these grapes will hang ripe, unrotted or withered, even till Christmasse'. Book II is on the kitchen garden and discusses flowers, herbs and vegetables and 'how to preserve all manner of seeds ... from all manner of noysome and pestilent things'. The latter half of this book is on woods, pastures, cattle, the making of hay and the curing of diseases in horses. Within book II is 'The Pleasures of Princes or Good Mens Recreations', a discourse on angling containing chapters on 'the angle-rod, lines, corks, and other tooles for angling', 'the best and worst seasons to angle in' and 'angling for every severall kind of fish, according to their natures' ('the pyke is a fish of great strength, and waight, in so much that you can hardly have a line of hayre to hold him, therefore your best anglers use most commonly a chaulke line, your angle-rod also must have no small top, but be all of one piece, and bignesse, and the line made exceedingly fast for flipping'). There is a further section on 'the choyce, ordring, breeding, and dyeting of the fighting-cocke'. Poynter treats this as an entirely original work. Markham (?1568-1637), who at one time served in the army, was a prolific writer on hunting, hawking, husbandry, gardening, housewifery and the military arts but also produced works of drama and poetry. THE FITZWILLIAM COPY. FROM THE LIBRARY OF HRH PRINCE HENRY THE DUKE OF GLOUCESTER, son of King George V, brother of Edward VIII and George VI and uncle to the present Queen. STC 17358. Lowndes 1475 (listing 'The Pleasure of Princes' as a separate work). Not in Schwerdt.





59. MARKHAM Gervase. The English House-wife. containing the inward and outward vertues...As her skill in physick, surgery, cookery, extraction of oyles, banqueting stuffe...... and all other things belonging to an houshold. London, Nicholas Okes for John Harison, 1631.

FIRST EDITION thus. 4to. pp. [x], 252 (lacking blank A1). Roman letter, some Italic. Small woodcut printer's device on title, floriated woodcut initials, typographical headpieces, small woodcut illustrations in text. Slight age yellowing, small inoffensive dampstain in lower margin of last few leaves, tiny wormhole in blank inner gutter at head. A very good, clean, well margined copy, in handsome modern calf antique by Ramage, covers with gilt ruled border fleurons to corners, spine with raised bands, gilt fleurons in compartments, inner dentelles gilt, a.e.g. £2,250

The fourth edition revised and enlarged, and the first published separately, of Markham's very popular handbook for housewives containing a huge variety of detailed recipes and information, the majority concerning the preparation of food and drink, with smaller sections on medicine ,household remedies and weaving. Markham starts with a brief description of the ideal temperament of a housewife, before moving on to household remedies "for the curing of those ordinary sickenesses which daily perturb the health of men and Women". Apart from the usual (C16th) remedies there are many concerning childbirth, and cosmetics, with a very interesting section at the end on how to make various oils, such as oil of lavender and camomile, for such things as "to make smooth hands". The next and most substantial chapter in on cookery, starting with a description of how to maintain a garden to supply the kitchen. This chapter is divided into sections headed 'Sallets', 'Fricases and Quelquechoses', 'Puddings and sausages', 'Boiled meats', and 'Pottages', 'Roast meats', 'sauces' and 'carbonadoes', 'for the dressing of fish', 'of the pastery and baked meates' (pies etc.), 'banqueting stuffe and conceited dishes', 'to make fines cakes', and cover the whole range of dishes from such simple things as poached eggs and bacon to a feast involving thirty two dishes. Each section starts with the basics before elaborating to more complex dishes such as in the chapter on salads, (which , as with many of the recipes, could be used today); "First then to speak of Sallets, there be some simple, some compounded, some only to furnish out the Table, and some both for use and adornation: your simple Sallets are Chibols pilled, washt clean,...., and so served on a fruit dish, or Chives, Scallions, Rhaddish roots, boyled Carrets, Skirrets and Turnips, with such like served up simply: Also, all young Lettuce, Cabbage-Lettuce, Purslane, and divers other herbs which may be served simply without any thing but a little Vinegar, Sallet Oyl and Sugar". He then elaborates into complex compound salads. Many of the recipes are for classics of English cookery such as rice and bread pudding, trifle, custards, 'Gammon of bacon pie', apple tart, and 'marmalad' among many others. The work then moves on to distillation and the making of many "aqua-vitae" and various "waters", and concludes with a section on the making of perfumes. Then comes a short chapter on the keeping and preserving of wine, including a description of 'Burdeaux' and 'Renish' wines, and how to choose them and 'remedy' them. A short chapter on weaving and dying of wool is followed by chapters on dairy work and the making of a whole variety of cheeses and butter, the making of Malt and bread making and finishes with how to brew beer, ales, cider and perry. A very good copy of a fascinating work that provides much insight into the workings of C17 households, and into the history of British food and drink.

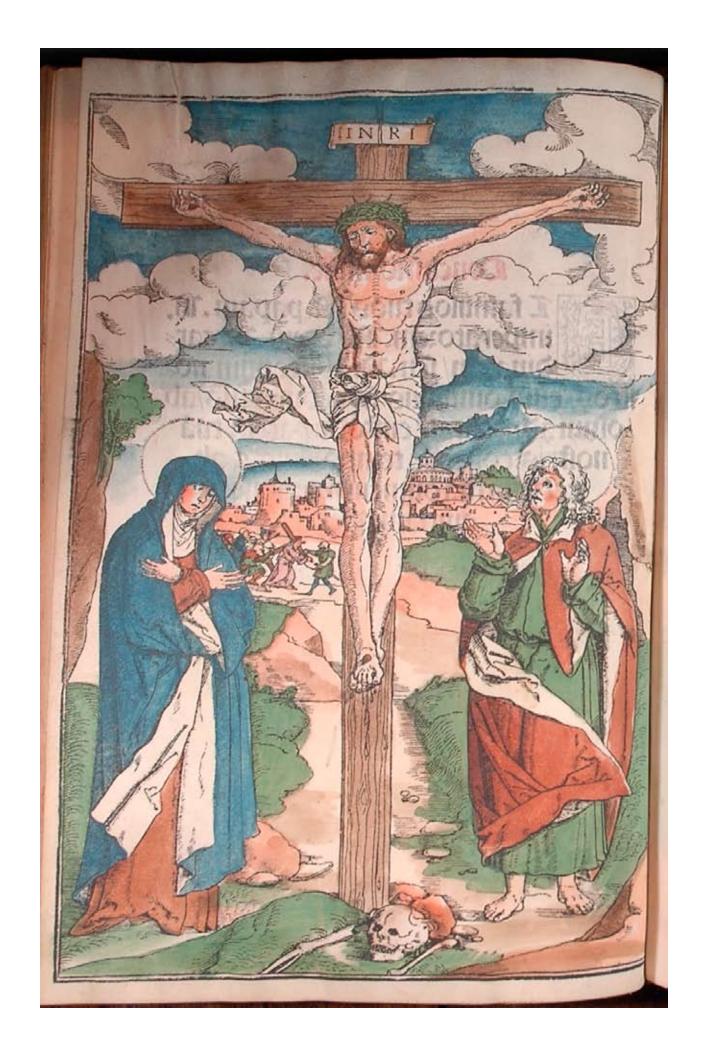
STC 17353. ESTC S109817. Not in Bitting (the 1675 edition only), Vicaire or Oberlé. Hull 'Chaste, silent and Obedient' pp. 185-6.

PARTLY COLOURED ON VELLUM

60. [MISSAL] Missale secundum ritum Augustensis ecclesie. Diligen, in aed. Sebaldi Mayer, 1555.

Folio, 514 unnumbered II. *-**** a a-z8 aa-ff8 gg6 hh-zz8 aaa-III8 mmm-ooo6. Double column, gothic letter in three sizes in red and black, large ornate woodcut initials depicting Biblical scenes, t.p. within splendid woodcut border of the risen Christ, saints, arms and views, 8 leaf canon (gathering y) PRINTED ON VELLUM, including magnificent full page woodcut of the Crucifixion by Mathias Gerung in sumptuous contemporary hand colour, large hand coloured initial and vignette and printed music. Several magnificent full page architectural borders also by Gerung with figures of Saints Peter and Paul, and the Coronation of the Virgin, and other scenes and further printed music. Beautiful full page woodcut dated 1555 of the Virgin and Child with supporting figures by Gerung on verso of t.p. Early armorial stamp of Wali Erstein and C19 stamp of the Ecole Sainte Genevieve in blank portion of t.p., contemporary full page hand coloured bookplate of the City of Augsburg on front pastedown. Light age yellowing, a splendid copy in contemporary blind stamped pigskin over boards, rolled tooled borders of saints, allegorical virtues and foliage, eight ornate brass corner pieces and bosses, original brass clasps, one tie weakening, Latin label.

A monumental counter-reformation Missal printed at the expense of Otto Truchess von Waldburg, Cardinal Prince-Bishop of Augsburg in the year of the celebrated "Peace of Augsburg" concluded at the Diet there. Bishop Otto had founded a seminary at Dilingen in 1549 which was raised to the rank of University by Papal decree in 1554. In 1802 the episcopal territory was given to the Elector of Bavaria and religious institutions secularised. Due to the willful neglect of the commissioners appointed by the Bavarian minister, Monteglas, innumerable artistic treasures, books and manuscripts were lost or destroyed; probably including the present volume. Due to its enormous size and cost this Missal must have been printed in very small numbers, doubtless only for the principal churches of the Diocese. A typographical masterpiece, it contains some of the finest and most characteristic work of the



Nördlingen master, Mathias Gerung, a student of Burgkmair's, painter, wood engraver and dessinateur who worked extensively for Bishop Otto "cet artiste au génie extremenent souple" Benzeit IV p. 692. Otto's energetic but enlightened efforts to remedy abuses, raise spiritual, educational and aesthetic standards and re-Catholocise his diocese succeeded in stemming the inroads of the Lutherans and reversing some of the disasterous losses of one of the most ancient and grandest German sees. An artistically beautiful volume and artefact of considerable historical interest from the German Counter-Reformation.

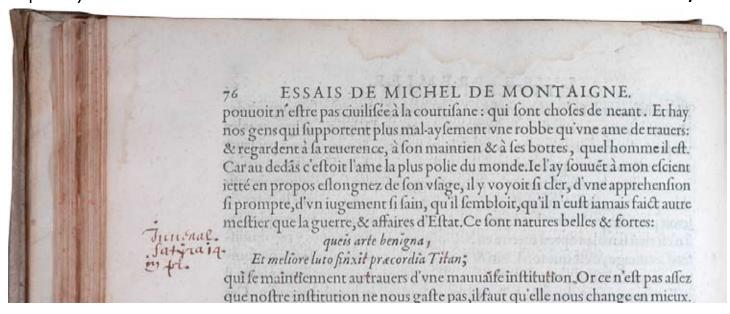
BM STC Ger p. 512 (only Augsburg Missal). Adam L1178 (UL copy only) Bohatta, Liturgische Drucke Festchrift 20

(f.p reproduction of t.p) Weale, seite 31. Nagler IV pp 571-73.



61. MONTAIGNE Michel de. Les Essais....edition nouvelle. Paris, Abel L'Angelier. 1595.

Folio pp. (xxiv) 523 (i). French in Roman letter, Latin in italic. Angelier's large woodcut device within ornate border on t-p, large woodcut initials, fine grotesque woodcut head and tail pieces, early autograph 'Scellier' on title with various bibliographical notes probably in his hand and his marginal annotations in places, some ms. editorial corrections by Mlle. de Gournay herself in text, bibliographical note dated 1654 on fly, a few later pencil underlinings. Light age yellowing, title page fractionally dusty, the odd marginal ink splash and thumb mark, small faded wine? stain in lower and inner margin of a few leaves, minor light marginal water-staining in places. A very good copy, crisp and clean with good margins in later vellum over boards, yapp edges, all edges sprinkled red, probably recased.



First folio and first issue of the essential, definitive early edition, published posthumously (Sayce and Maskell 7A). This copy has the privilege on verso to title, the detailed long preface by Mlle. de Gournay 'sa fille d'alliance', Montaigne's address to the reader and Angelier's device in the first state, and the final errata in the second state ('The first state is slightly commoner than the second' Sayce). The importance of this edition is threefold. First it comprises the final authorial corrections and amendments made by Montaigne following the edition of 1588, second it is the first complete edition of the text, Montaigne made more than 1400 additions of significance in this edition, last it was the first edition brought to the press by Mlle de Gournay, with the most extraordinary care - she even corrected in her own hand up to twenty errors in the printed sheets before binding. "Montaigne devised the essay form in which to express his personal convictions and private meditations, a form in which he can hardly be said to have been anticipated. The most elaborate essay, the apologie de Raimond Sebonde, is second to no other modern writing in attacking fanaticism and pleading for tolerance. He finds a place in the present canon, however, chiefly for his consummate representation of the enlightened scepticism of the sixteenth century, to which Bacon, Descartes, and Newton were to provide the answers in the next." Printing and the Mind of Man, 95. There is hardly any other writer in whom the human comedy is treated with such completeness as it is in Montaigne. His humorous and sceptical (if haphazard) analysis of the vanities of human affairs and pleasures of life, typify the closing years of the renaissance. He was one of the few great writers not only to perfect but to invent his chosen literary form; the method of thinking crystallised in his Essays exercised the greatest influence on posterity, not least in England, Shakespeare used it when writing a passage on the natural commonwealth in the Tempest. Indeed the meaning 'treatise' for the word 'essay' (which originally meant 'attempt') comes from this work.

Some copies having this date are in fact a much later issue including reset sheets from the 1602 edn., together with surplus sheets or imperfect copies of the original. These are easily distinguishable by the Angelier device in the second state and the absence of the privilege on the verso. Dr Pottiée-Sperry's copy of this much less desirable issue, albeit in nice early C17th calf, sold for nearly 50,000 euros. Unfortunately we have been unable to find the Scellier of the title page though judging from his annotations he must have been very well read, his notes often referring to Montaigne's sources, such as his note on page 212 in the essay "De l'inconstance de nos actions" which refers to Justius Lipsius and probably his work 'De Constantia in publicis malis' or 'On Constancy' which was first published in 1584, a work that heavily influenced Montaigne himself.

BM STC Fr. p. 317. Sayce and Maskell 7A pp. 25-29. Tchemerzine IV 876 'Le texte définitif'. Brunet III 1836 'reste encore aujourdhui la principale édition de Montaigne'. Printing and the Mind of Man 95 (1st edn.).

WILKES FAMILY COPY

62. MORE, St. Thomas. Lucubrationes, ab innumeris mendis repurgatae. Vtopiæ libri II. Progymnasmata. Epigrammata. Ex Lvciano conuersa quædam. Declamatio Lucianicæ respondens. Epistolæ. Quibus additæ sunt duæ aliorum epistolæ de uita, moribus & morte Mori, adiuncto rerum notabilium indice.Basel, Epicopium F[roben], 1563.

FIRST EDITION thus. pp. [xxxii], 530, [vil]. Roman and Italic letter, some Greek. Froben's woodcut device on title, repeated on verso of last, full page woodcut of the Island of Utopia, white on black floriated initials, autograph "Israel Wilkes Jun. 6" on fly. Light age yellowing, title and verso of last slightly dusty the odd marginal thumb mark and ink spot. A very good copy, crisp and clean, in English C18th speckled calf, covers double blind ruled to a panel design, blind fleurons to outer corner, spine with raised bands ruled in blind, red morocco title label gilt, upper joint split, a little rubbed, all edges speckled red and black.

£3,750

First edition of the Latin works of St. Thomas More, a collection of five works and 13 letters, containing the Utopia, the Epigrammata, the translation of Lucian and the epistle to Dionysius, finely printed by Froben, including a beautiful full page woodcut of the island of 'Utopia'. The Utopia, based on Froben's edition of 1518, includes the prefatory letters of Erasmus to Johannes Froben, Guillaume Budé to Thomas Lupset, Pierre Gillis to Jerome Busleyden, Thomas More to Peter Gillis and Jerome Busleyden to Thomas More. It also includes the annotations by Erasmus. The Epigrammata is based on the revised first separate edition, also printed by Froben, in 1520, including the dedicatory letter to the German humanist Willibald Pirckheimer by Beatus Rhenanus (a well known editor of classical texts, an associate of Froben, and a friend of both Erassmus and Pirckheimer) in which he writes glowingly about More and his epigrams praising his wit, language, style, learning and ability as both translator and composer. By far the most important of More's Latin works was the Utopia, the pre-eminent humanistic dialogue, appealing for the application of wisdom in the life and government of men, but at the same time a delightful work of entertainment and irony. The origin of a new word in the English language (and subsequently in many others), the work was the model or source for innumerable 'Utopias' or 'distopias', from Bacon's 'New Atlantis' in the C17, through Swift in the C18, to Huxley and Orwell in the C20. It was More's greatest literary work, achieving immediate international success, and probably the most significant and enduring by any Englishman of the age. "It was written, like Gulliver's Travels ... as a tract for the times to rub in the lesson of Erasmus; it inveighs against the new statesmanship of an all-powerful autocracy and the new economics of large enclosures and the destruction of the old common-field agriculture, just as it pleads for religious tolerance and universal education ... Utopia is not, as often imagined, More's ideal state; it exemplifies only the virtues of wisdom, fortitude, temperance and justice. It reflects the moral poverty of the states which More knew, whose Christian rulers should possess also the Christian virtues of Faith, Hope and Charity ... [More] is both a saint to the Catholic and a predecessor of Marx to the Communist. His manifesto is and will be

required reading for both, and for all shades of opinion between" Printing and the Mind of Man 47, on the 1st edn. Israel Wilkes was son of Luke Wilkes, chief yeoman of the wardrobe to Charles II, who became wealthy from his distillery in Clerkenwell and lived in the style of a city magnate. He was the father of the notorious rake, radical, journalist, outlaw and politician John Wilkes 'the founder of British radicalism' who became involved with Sir Francis Dashwood and the Medmenham Abbey scandals of the Hell-Fire Club.

BM STC C16. Ger. p. 860. Adams M 1752. Gibson 74. JCB 1:220. Alden, 563/17.

63. [MUSIC] Evangelia dominicorum et festorum dierum musicis numeris pulcherrime comprehensa & ornata: Tomo primo... secondo... tertio... quarto.. quinto.. sexto.... (with) Selectissimarum Cantionum de Praecipuis Sanctorum Dei domesticorum Festis, quinq vocibus Harmoniacis illustratarum. Discantus. Np, Np. Nd. [Nuremberg, in officina loannis Montani et Ulrici Neuberi 1554-5] (and) Nuremberg, in officina loannis Montani et Ulrici Neuberi, 1550.

FIRST EDITIONS. Oblong 4to. 7 vols in one. 1) ff. [54], [52], [68], [38], [57], [60]. [AA2, BB-OO4; AA-NN4; AA-RR4 (RR4 blank); AA-II4, KK2; AA-OO4, PP2 (PP2 blank); AA-PP4 (PP4 blank), lacking MM1-2 in second work) ff. [30], A-G4, H2. Prefaces in Roman letter, text in Italic. Part titles within ornate woodcut frame, woodcut initials in various sizes, woodcut musical notation, "Summus M. Johannis Brigman [?] 1599" at head of title, "M Joannis Dietrich Summus 1578" in lower margin, another



illegible beneath dated 1608, extensive contemporary marginal notes to outer blank margin of second leaf, C19 Jesuit library stamp to blank margin of first title, remains of tabs to each title page. First title fractionally dusty, minor light marginal waterstaining to lower margin and at gutter in places, the odd marginal thumb mark, last two leaves loose. A very good, clean copy in contemporary pigskin over boards, covers triple ruled to a panel design, outer panel with a fine blind-stamped roll of Biblical figures, inner panel with triple ruled lozenge filled with blind-stamped floral roll, fleurons to center and corners, 'Discant' stamped in black on upper cover, spine with raised bands blind ruled in compartments, remains of ties, upper corners worn, some rubbing.

Rare and important liturgical part-books containing a huge collection of sacred motets covering the entire church year, remarkably complete with all six parts, including compositions from all the major composers of the Franco-Flemish music school, some of the most important and influential composers of the renaissance who dominated music throughout Europe. We have located two other copies in the Royal library of Belgium, one in six parts that collates exactly as this, though without the 'Selectissimarum Cantionum', and another in five parts, otherwise collating the same way; both without a general title as here. The general title, given above, is taken from the tenor part-book. The Bayerische Staatsbibliothek also has all five part books. These are the only recorded copies of any parts of this important and monumental work. The second work is even rarer, with only one copy, held in Halle, Universitatis-und Landesbibliotheek Sachen-Anhalt; also in five parts. The first part-book in six vols contains works by all the major composers of the high renaissance of the Franco-Flemish school including, Alard, Clemens non

Papa, J. Conseil, Crequillon, Fouchier, J. Gallus, Gascongne, Gero, Gombert, Hellinck, Hollander, H. Isaac, Jacquet, Jonckers, Josquin des Prez, Larchier, Lassus, Lupino, Morales, Mouton, Péton, Pionnier, Richafort, Soir, Verdelot, and Willaert amongst others. "Most significant musically was the pervasive influence of musicians from the Low Countries, whose domination of the scene during the last half of the 15th century is reflected in the period designations the Franco-Flemish school." Ency. Brit. Led by Josquin des Prez, their generation was extraordinarily rich in fine composers. Jointly



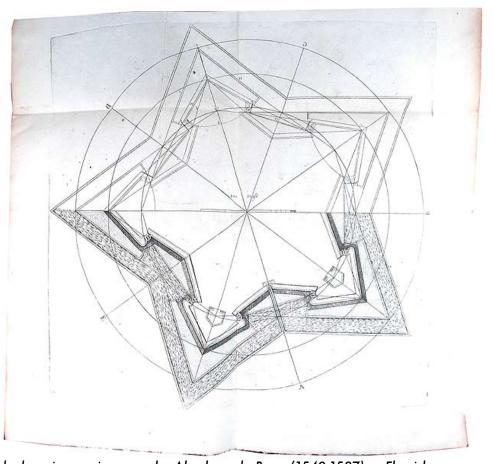
they forged an international musical language that spread throughout Europe and consequently were in great demand at the courts of Italy, France, and Germany, often spending much of their lives absent from their homelands. The generation following Josquin brought greater stylistic diversity without, however, diminishing the influence of the Netherlanders. Nicolas Gombert and Jacobus Clemens continued in the imitative style of their predecessors. Textures tended to be thicker, and writing in five or more parts became common. Adriaan Willaert, Cipriano de Rore, and Jacob Arcadelt were all expert in different national idioms, and Orlando di Lasso was the most versatile of all the later masters. The work contains two motets by the great composer, 'Congratulamini mihi omnes' and 'Virtute magna'. Grove states that his first two separate publications appeared in 1555, printed at Venice, so these are probably amonast the first of his works published. "He emerges to the light of day as the fully equipped musician with an already strongly marked individuality of style." Grove. He was only twenty two at the time of publication. Unfortunately the second of his works was removed at an early date from this vol. Indeed the temptation to take out individual works from such a large compilation might explain why so few copies survive. The second title includes works by J. Arcadelt, Bastart, P. Cadeac, T. Crecquillon, N. Gombert, Jachet, F. Layolle, Lupi, Petrus Massenus, D. Phinot, Pionnier and C. de Sermisy. Nicolas Gombert and Thomas Crecquillon are the most represented in this compilation, both great composers and followers of Josquin. It is very unusual to find complete part books of this period.

OCLC Number: 30006819. 2) OCLC Number: 181915022.

64. PASINO, Aurelio de. Discours sur plusiuers points de l'architecture de guerre, concernants les fortifications tant anciennes que modernes...Antwerp, Christopher Plantin, 1579.

FIRST EDITION. 4to. pp. 95 [xvii]. Roman letter. Printer's device on title, woodcut initials; 11 woodcut illustrations (3 fullpage) and 2 engraved folding plates in text all in very good clear impression by Abraham de Bruyn, 7 further engraved plates at end, 2 double-page and folding. Uniform age yellowing, very good, clean copy in contemporary limp vellum, lacking ties. Early shelfmark to pastedown, another - later - on £6,500 upper cover.

A very good copy of this rare and richly illustrated treatise on military fortifications, one of the first of its kind. The late 16th-century saw the appearance for the first time since antiquity of original texts on the subject of military fortifications, in response to the advances in artillery. The theoretical basis for the construction of fortifications had, until then, essentially classical. The new literature brought the study of military science into the modern world. The striking



illustrations, here present in good, clean impressions, are by Abraham de Bruyn(1540-1587), a Flemish engraver who worked for Plantin, as well as publishing in his own right. Pasino, originally from Ferrara but working in France, was architect to the Duc de Bouillon. Bouillon, a distinguished soldier, diplomat and patron, was made 'maréchal de France' in 1591. His second wife was the daughter of William of Orange, the dedicatee. Bouillon was not merely interested in the theory of fortification: "il établit à grands frais une bibliotheque considerable à Sedan, il fonda dans cette ville, qu'il avait embellie et fortifiée, un collége..." (NBG). "Either directly by the Prince [of Orange], or through de Navières, military adviser to William the Silent, Plantin must have been persuaded to print this valuable work for the military men defending the Netherlands against the Spanish armies" (Voet). BM STC Dutch, p. 166; Cockle, 781 (recording only two copies, at the BL and Bodleian); Adams P-376; Voet, 1955 "interesting illustrated treatise on fortifications"; Brunet IV, 405; Graesse V, p. 149. Rare: two copies only in RLG (Harvard and Michigan) and three in COPAC (BL, Oxford and Cambridge).

WITH SIMON PAULLI'S ANNOTATIONS

65. PAAW, Peter. Succenturiatus Anatomicus....de capitis vulneribus. [and] De Re Medica...illustrata a Petro Paavv. Leiden, apud Iodocum a Coster, 1616.

FIRST EDITION. 2 works in 1. 4to pp. [xxiv] 270 + fold. pl. [ii] 128. Roman, Italic, and Greek letter. T. p. in black and red, woodcut initials, head and tail pieces, author's portrait to verso of t.p., large fold-out plate depicting Paaw performing a dissection at his famous medical theatre at Leyden by Andrew Stock (old tear repaired without loss), fold-out depiciton of the profile and base of skull, extension featuring an illustration of trepanning, 52 engravings of the human skull, spine, and surgical instruments. Age yellowing, pages a bit dusty, a good well-margined copy in contemporary vellum over boards. Royal College of Surgeons of Ireland C19 stamp to t.p. intermittent underlinings and annotation by the important physician Simon Paulli; his exlibris 1637 on fly e.p.

FIRST EDITION of Paaw's practical commentary and expansion of Hippocrates' treatise on head wounds. Paaw takes the famous work of 400 B.C. point-by-point, offering instructions and illustrations of practical value, providing the ideal succenturiatus or substitute for the medical student without a willing volunteer to practice on. The engravings depict examples of wounds made from spears and swords; the sutures that connect parts of the skull; the inside and base of the skull; the muscles of the face; and a cross-section of an opened skull depicting the brain and spinal cord, amongst numerous others. The tools of the trade are also depicted here: instruments used in trepanning, or making other holes in the skull, the scalpels and tweezers used during invasive surgery. An additional work included is Paaw's commentary on Aulus Cornelius Celsus' fragmentary De re medicina, the only surviving section of the ancient Roman's encyclopedia, which deals with chemical medicine, nutrition, surgery, and pro-

vides numerous engraved illustrations of the teeth, joints, and vertebrae in

eight brief books.

Peter Paaw (1564 - 1617) took his degree at Rostock in 1587 and was appointed Professor of Medicine at the University of Leiden, where he founded the first anatomical theatre in the Netherlands in 1597. Depicted here in a splendid fold out engraving, Paaw's dissections were so famous that beyond his students they attracted paying members of the public. When not operating, Paaw ran the theatre as a museum of medical curiosities which displaying such oddities as Isaac Casaubon's malformed bladder, the cause of the famous scholar's death. Paaw was also an avid botanist, and founded the first botanical garden in Leiden. Simon Paulli (1603 - 1680), probably the first owner, also received his medical training at Rostock and became physician to the royal families of Scandinavia. Following in Paaw's footsteps, Paulli created the first Danish herbarium at his patron's request. More notably, he frequently traveled between Leiden and the Northern countries and was an important link to advances in medicine in both. In 1640 after the example of Paaw's theatre in Leiden, Paulli set up an anatomical theatre (the "Domus anatoimca") in Copenhagen, complete with the doctor's own invention: a rotating table both for keeping his surgical instruments in reach, as well as turning the body toward well-lit areas depending on the time of day.

Wellcome I 4684. Not in Heirs of Hippocrates, Osler, Garrison and Morton.



FROM THE LIBRARY OF PAUL ELUARD

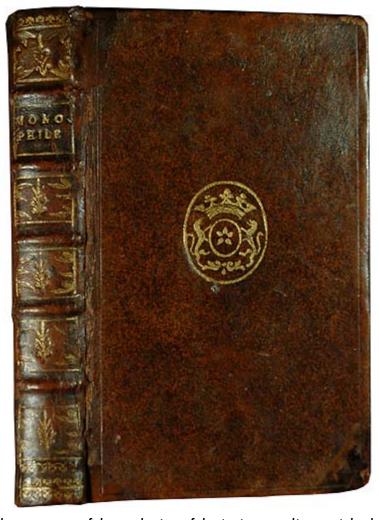
66. PASQUIER, Etienne. Le Monophile, avecq' quelques autres euvres d'amour...Paris: Robert le Mangnier, 1566.

8vo. ff. [iv] 147 [i]. Roman letter. Woodcut initials, printed side notes. Faint marginal dampstain to title and a few other leaves, occasional light age-yellowing, lower margins a little short, a clean and attractive copy in 17thcentury French calf, contemporary gilt stamps of a Marquis' arms on covers, spine gilt, speckled edges. Small neat repairs to lower corners and head and foot of spine, joints cracked, early inscription 'A Monsr. de remiers' on title. Bookplate of Paul Eluard by Max Ernst on pastedown.

An early and rare edition of Pasquier's romantic work, probably shared with Vincent Norment and Jeanne Bruneau, from the library of the great Surrealist poet Paul Eluard, with his bookplate by Max Ernst. Pasquier, who lived well into his eighties, was a "viellard aimable et enjoué" and had fond memories of youth, particularly the pain engendered by love, which he indulged in producing a compilation of juvenilia under the title of La jeunesse de Pasquier. Pasquier's literary pursuits predated his career as an 'avocat': "Lorsque j'arrivai au palais, ne trouvant qui me mist en besogne et n'estant né pour être oiseux, je me mis à faire des livres, mais livres conformes à mon age et l'honneste liberté que je portois sure le front". This work is a collection of fables, songs, love letters, stories and dialogues written in honour of the real or ideal woman Pasquier was in love with, to whom it is dedicated. There is a second verse dedication to ladies in general. It was influenced by the Italian works on the philosophy of love fashionable at the time. Most of all, however, it is a discussion of the various aspects of relations between the sexes, largely in dialogue form between a girl and three young men, treating all aspects of love and lovers, and their different visions of them.

This copy is especially interesti

ng for having belonged to the poet Eluard. Born Eugene Grindel, Eluard was one of the founding members and key figures in the Surrealist movement, and a prominent Resistance figure during the Occupation. One of the foremost French poets of the 20th century, his creative vocabulary was shaped by an absolute belief in love, but his



poetry also has a dark edge. Eluard and Pasquier share a sense of the exaltation of the 'puissance d'amour', both poets celebrating emotional experience above 'voluptuousness' . Eluard's work also finds its roots in a female muse, principally his two wives, Gala (who later married Dali) and Nusch (some of his most moving poems were written after the death of his wife, and are collected in Le temps déborde). Despite the gap of nearly four hundred years separating the two men, they are clearly close in their poetic vision of the supremacy of love, if not in their literary style. Eluard enjoyed a longstanding and close friendship with Ernst, an extraordinarily subtle painter, whose preoccupation with 'primitive' art, and psychology, led to his heavy use of the bird as a symbol. On Eluard's bookplate, Ernst has interwoven his birds in a subtle array, to be viewed from a number of angles, the figure of the owl requiring the viewer to spare a 'second look'.

Thickett 27; BM STC French, p. 340; Tchemerzine V, p. 78; Lemmonyer III, 267; cf. Brunet IV, p. 406 (Brunet notes that the first edition of this work is "fort rare"); not in Adams; or Graesse; one copy in the BN; Only two other copies

are recorded, in the B.L. and the University of Chicago.

67. PATRIZI, Francesco. De Discorsi sopra alle cose appartenenti ad una citta libera, e famiglia nobile; tradotti in lingua toscana da Giouanni Fabrini fiorentino ... libri noue. Venice, Aldus, 1545.

FIRST EDITION thus. 8vo. ff. 278 [iv]. Italic letter. Woodcut Aldine device to t-p and verso of last, capital spaces with guide letters. Light age yellowing, blank outer margins of D3 and D4 re-margined (before printing). A very good copy, crisp and clean, in C18th Italian half calf over patterned paper boards, some worming to covers, a.e.r.

£2,450

First edition of Patrizi's Discorsi translated from the Latin by Giovanni Fabrini. A selection of "discourses", divided into nine books, the work covers a wide range of subjects including the principles of statecraft, the meaning of life (particularly the nature of virtue, health, honest pleasures and wealth), literature and the law. Patrizi, detached from the reigning debate that focussed on the difficult relationships between the Church and the Empire, proposed a society based on the humanistic conception of autonomous man, freed from the ties of hierarchical power. Francesco Patrizi (1413-1492) writer, politician and humanist, was appointed bishop of Gaeta by Pope Pio II in 1460. Involved in the Sienese conspiracy in 1456, he was forced into exile in Verona, where he came into contact with various humanists, including the circle of Antonio Brognanigo. He wrote in Latin, being translated into Italian only 40 years later, by Aldus. The present work, in the Tuscan vernacular edited by the humanist Giovanni Fabrini, was widely read and won acclaim for its social and political realism in its discussion of new humanistic ideas. He is also known for his influential political tracts, De institutione reipublicae (1518) and De regno et regis institutione (1519). His other humanist works, largely unpublished, include epitomes, treatises on philosophy, letter-writing, collections of Latin poems and epigrams, diplomatic orations, and a history of Siena. He also wrote important early vernacular commentaries on Petrarch's Canzoniere and Trionfi. A very good unsophisticated copy.

BM STC It. p. 493. Adams P 443. Renouard 131:3. Ahmanson-Murphy Collection, 292.

68. PONTANUS. Opera omnia soluta oratione composita...Venice, in aedibus Aldi, June 1518; April, September, 1519.

Large 8vo, 3 vols. ff (iv) 326, lacking final but with original integral blank+ 318 with both original integral blanks and fol 64, often censored + 301 (xix). Italic letter, guide letters, spaces blank. Anchor and dolphin device on t.p of vol I and final verso of vol III. Partially inked over early C17 ex libris at foot of each t.p., C20 bookplate on blank versos, C19 Harvard armorial bookplate on front pastedown of each with release stamp to vol I, attractive contemporary ink title to fore edge of each. First t.p. strengthened at gutter, faint blind stamp in blank upper margin of t.p. to vol. II, very slight foxing, the odd minor marginal tear or blemish. Good, clean, well margined copies in uniform, Harleian style, English red morroco c 1700, covers with panels, borders and cornerpieces gilt, rebacked (in modern red morocco) incorporating earlier labels, a little wear.

The complete 3 vol. set of the first collected Aldine edition of the prose works of Pontanus, published by Aldus over a period of 15 months and rarely found together and uniform. The fore edge lettering indicates that these three volumes have coexisted since the first half othe C16 and almost certainly since publication. The text is the edition of J. F. Asulanus (or Tornesanus); the first vol., the poems re-printed from that of 1505 but the other two here published by the Aldine press for the first time. Volumes I and II contain Pontanus' political works such as De principe, De liberalitate, and De Magnanimitate and his speculative and theoretical work on art and language such as De aspiratione and De sermone. The third volume, which also contains an index to all three, consists of scientific, astronomical and astrological works, a translation and commentary on the Centium Sententiae Ptolemaei and other briefer treatises such as De luna and De rebus coelestibus.

Pontanus (1429-1503) humanist, diplomat, scholar and poet is a prime example of the power and prestige attainable by men of letters in Renaissance Italy. A poor boy from Perugia he became the driving force behind the Neapolitan Academy, its official leader after 1471, Secretary of State and trusted friend and counsellor of his sovereign, whom he deserted in favour of Charles VIII of France, and rich. He was hugely esteemed by contemporaries who thought his writings quite equal to their classical models.

BM STC It. p. 533. Renouard 82:3, 87:6, 87.7. Brunet IV 808 "Bonne edition, et dort ou trouve diificilement les trois volumes réunis et bien conservés". Houzeau and Lancaster I, 1.2334 "beaux caractères italiques – Rare." cf Cantamessa II 3556.

69. PONTIFICALE ROMANUM. Clementis VIII Pont. Max. Iussu Restitutum atque editum. Rome, ex typographia Medicaea, 1611.

Folio pp. [viii] 503 [i]. Roman letter, double column, title in red and black with large woodcut device of the Medici Press, text in red and black within printed line rule, fine large floriated initials and tail-pieces, extensive printed music, one large woodcut of a confirmation and inumerable smaller woodcuts illustrating text, vellum leaf added before t-p. with ms ex dono 'Dona il Reverendo Padre Maestro Mario Dolcini da Bologna il presente Pontificale alla Sacrestia delle Reverende monache di S. Barnaba pregando quelle fanciulle et monache che di volta in volta si velerano e farrarano dirle per quel giorno solo le lettanie della Gloriosa Vergine durante la sua vita e doppo morte, il De profundis con l'oratione [inclina] pro eius anima. 1 Agosto 1615'. Outer margin of title and following

4 leaves restored, some light spotting and browning in places. A good copy in contemporary Italian dark brown morocco, covers triple blind ruled to a panel design with a central lozenge, outer panel and lozenge filled with blind foliate rolls, oval arms gilt at center of three fleur de lys above three crowns surrounded with a border of finely gilt small tools, spine with raised bands ruled in blind, expertly rebacked and remounted, remains of clasps and catches, a.e.g., a little scuffed and rubbed.

£2,950

A beautifully bound presentation copy of this Pontifical, given to the Capuchin Monastry of St Barnaba in Genoa in 1615, magnificently printed and illustrated at the Medici Press in Rome. The Pontifical contains the rites for the performance of episcopal functions (e.g. conferring of confirmation and Holy orders), with the exception of Mass and Divine Office. It is practically an episcopal ritual, containing formularies and rubrics which existed in the old Sacramentaries and "Ordine's Romani", and were gradually collected together to form one volume for the greater convenience of the officiating bishop. The first edition, prepared by John Burchard and Augustine Patrizi Piccolomini, papal masters of ceremonies, was published in 1485. Clement VIII first published this corrected edition in 1596. In his constitution "Ex quo in Ecclesia Dei" he declared this Pontifical obligatory, forbade the use of any other and prohibited any modification or addition to it without papal permission. It has three parts; Part I contains the rites of Confirmation, the tonsure, the seven ordinations, the blessing of abbots, abbesses, nuns, coronation of kings and queens, and blessing of a knight. Part II contains the services for laying foundation-stones, consecrating churches, altars, chalices, many episcopal blessings (of vestments, vessels, crosses, statues, bells, weapons, and flags), the seven penitential psalms, and the litary. Part III contains the publication of movable feasts on the Epiphany, the expulsion of public penitents on Ash Wednesday and their reconciliation on Maundy Thursday, the order of synods, degradations from each order, excommunication and absolution from it, visitation of parishes, solemn reception of bishops, legates, emperors, kings, and a "Princess of great power", the old episcopal scrutiny, even a ceremony for the first shaving of a clerk's beard, and a little rite for making or degrading a singer (psalmist

This copy was donated by Father Mario Dolcini of Bologna to the Capuchin monastery of St Barnaba in Genoa. In return for the donation he asked the Nuns of the monastery to veil themselves on 1st of August each year and say the following prayers: the Virgin's litanies during his [Father Mario Dolcini's] life and after his death the "De Profundis" with a prayer for his soul. The Monastery of St. Barnaba was founded in the thirteenth century by the Cistercians though taken over by the Capuchins in 1538. A finely bound and most interesting copy of this wonderfully illustrated Pontifical from the famous Medici Press.

BM STC It. C17p.495.



70. RATHBORNE, Aaron.The Surveyor in foure bookes.London, W. Stansby for W. Burre, 1616.

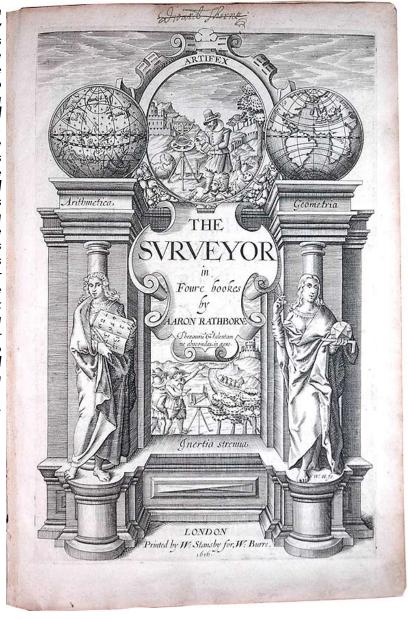
Folio, pp. [xii] 228. Roman letter. Fine, large engraved frontispiece portrait of Rathborne by Simon de Passe, engraved title with allegorical figures of Arithmetica and Geometria surmounted by celestial and terrestrial globes and 'Artifex' trampling fools and dunces underfoot, and two vignettes of surveyors in the field with their various instruments by W[illiam] H[ole], further engraved portrait of the dedicatee, a young Charles I as Prince of Wales, by F. Delaram. Elaborate woodcut headpieces to opening of each book, geometric woodcut illustrations to text throughout, including a three-quarter page illustration of a quadrant, woodcut initials. O3 is a cancel, fifth line of verso has "58 4/5". Light dampstaining to lower margin, slight discolouration to upper edge of a few leaves in initial gathering, occasional light thumbmark, paperflaw to outer edge of R3, generally very good. Contemporary vellum over pasteboard, the spine titled in brown ink in a 17th-century hand. A little spotting to outer edge of upper board. Edward Thorne, contemporary ownership inscription to title (deleted), library of the Earls of Macclesfield, their nineteenth-century armorial bookplate to front pastedown, and armorial blindstamp to title and A3.

FIRST EDITION. A very good copy of "the first comprehensive English textbook on Survey" (Singer, vol. III, p. 541). Rathborne addressed the difficulty for contemporary surveyors of computing the areas of fields and estates. He was an advocate of the new decimal arithmetic introduced by Simon Stevin in 1585, and made use of trigonometry, as well as being a staunch supporter of the then relatively new pocket-tables of logarithms. This is one of the most important works of the new kind of vernacular literature on surveying which began to appear at around this time. These offered practical advice for surveyors 'in the field', using relatively straightforward equipment, as opposed to concentrating on fanciful advances in scientific instruments. Rathborne presents the basic principles of geometry, and expounds upon their application, as well as discussing instruments useful to the art of surveying (some of

them of his own invention, viz. the 'peractor' and the decimal chain, an improved version of which is still in use today), and finally discourses on the legal aspects of survey, thus setting out a comprehensive introduction to the practical process of surveying. The frontispiece portrait of the author here shows him in 1616 (aged 44), in a high ruff, at a desk holding a compass, with other, simple mathematical instruments in the lower spandrels (Hind II, p. 267). The portrait of the dedicatee, the future Charles I as Prince of Wales, by Francis Delaram (more often missing), shows the future King wearing an elaborate lace collar, and the order of the garter, with his royal arms beneath. The stunning title-page engraving by William Hole, an English artist active around this time, and mainly known for his portraits and frontispieces, shows "surveyors at work with theodolite and plane-table, their instruments mounted on tripods...readings are entered in an orderly manner in a field-book and plotting is done with a protractor and a mounted needle for pricking points. A bearingdial or circle termed a 'circumferentor' is also in use, and the particular pattern described includes a table of horizontal equivalents on the alidade". (ibid., p. 542).

STC 20748; Hind II, p. 267; Johnson 27:15; cf.

Taylor, Tudor, pp. 154-5.



71. REISCH, Gregorius. Margarita Filosofica...Accresciuta di molte belle dottrine da Oratio Fineo matematico regio. Di novo tradotta in italiano da Gio. Paolo Gallucci...Venice, Barezzo Barezzi, 1599.

FIRST EDITION thus. 4to. pp. [xxiv], 1138, [ii] Last blank. Italic letter, some Roman. Fine engraved title page with architectural border incorporating figures representing arithmetic, music, geometry, astronomy etc., foliated woodcut initials, large grotesque woodcut headpieces, folding table, innumerable woodcut illustrations in text, many full page, including one woodcut volvelle globe held in on verso with small woodcut printer's device, "Dr. Andrea Raineri" ms. in slightly later hand on fly. Light age yellowing a few leaves browned, tiny worm hole in title and first two II. another in blank margin of last three, small tear at inner margin of fldg. plate, occasional light marginal soiling. A very good copy, crisp and clean with good margins in contemporary limp vellum, spine cracked and worn, book block loose, lacking ties

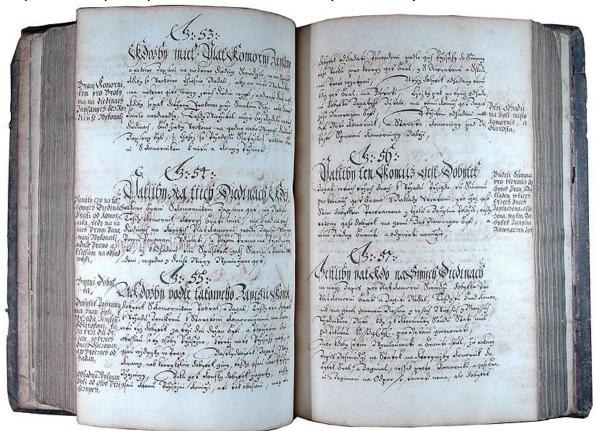
First edition of Gallucci's translation of Gregorius Reich's celebrated and beautifully illustrated encyclopedia with additional material in this edition by Gallucci and including the revisions by the mathematician Oronce Fine from 1535, and some of the additions of the 1512 Strasbourg edition, such as Martin Waldseemüller's treatises on architecture and perspective, and Masha'allah's composition of the astrolabe. The Margarita philosophica (the Philosophic pearl) is a beautifully illustrated encyclopedia which was widely used as a university textbook in the early sixteenth century, particularly in Germany; it takes the form of a dialogue between master and pupil - the pupil asks elementary questions and the master answers them in depth. It gives us an intriguing insight into the university curriculum and state of learning and scientific knowledge at the start of the C16th and here in a much revised form in the late C16th. Its author, Gregor Reisch (c.1467-1525), a Carthusian monk and a friend of many of the most celebrated Humanists of his era including, Erasmus, Beatus and Rheananus, was prior of the Charterhouse of St John the Baptist near Freiburg-im-Breisgau from 1503 to 1525 and was confessor and counsellor to the Emperor Maximilian I. He was educated at the University of Freiburg where he received the degree of magister in 1489 and also taught there. The Margarita was conceived as a textbook for his students at

Freiburg, among whom were many influential figures of the German Renaissance, notably the theologian Johann Eck. Reisch's text is divided into twelve chapters. The traditional subjects of the trivium (grammar, logic, rhetoric) and quadrivium (arithmetic, music, geometry, astronomy) each have a chapter devoted to them. Four of the five remaining chapters are concerned with natural philosophy and cover such things as the elements, meteorology, alchemy, the plant and animal kingdoms, optics and memory as well as heaven, hell and purgatory. The final chapter concerns moral philosophy. The additions in this edition are added at the end, a further 300 odd pages, each supplementing a chapter of the main work. The usefulness of the book as an educational tool is much enhanced by a detailed index and the liberal use of marvelous woodcut illustrations. There are two issues of this edition, with apparently no priority, one with Barezzi's imprint, and another with Somascho's which is more common institutionally. A very good copy of this wonderful and beautifully educational illustrated encyclopedia. BM STC C16 It. p. 552. (Somascho imprint) Not in Adams. Brunet IV 1201. Cicognara 3321. Sabin 69132 (Somascho imprint).



72. [RENEWED LAND ORDER OF 1627 - CZECH LAWS] Obnovené právo a Zrízení zemské dedicného království Ceského. [Prague], 1627.

Folio. [iii] 238 [v] II. unsigned and unpaginated. Binding 22 x 30.3cm, text block 13 x 24cm, approx. 32 lines per page. Black ink in a cursive Czech hand, sidenotes in Gothic and addenda in a German Gothic hand. contemp ms. herbal remedies on ffeps. larger headings, sidenotes, and an index, title with elaborate ink flourishes. Some age yellowing, a very good, clean copy, all edges black. In black calf over wooden boards, spine with raised bands, lacking clasps. Ownership inscription of Jana Vacsl. Rozumasky, 1884, on fly.



A very rare, elegantly written manuscript in Czech of the entire legal resettlement of Bohemia carried out by Holy Roman Emperor Ferdinand II (1578-1637). After his victory at the Battle of White Mountain (1620) over Frederick V, Elector Palatine, Ferdinand determined to eliminate any Protestant threat to his power and consolidate Hapsburg control over Bohemia. The ordinances contained here overturn Rudolph II's 1609 Letter of Majesty that codified religious tolerance, and forbid all confessions except Catholicism and Judaism. They abolish the elective monarchy, destroying the balance of power between estates and consolidating all power in the Emperor, while restoring the once disenfranchised Catholic clergy to the first estate. Legislative power is confined entirely to Ferdinand, and his role in hearing appeals from the courts equally strengthened. The oath of allegiance is revised; once sworn to the commonwealth, it is now to the king alone and the continuing possession of public office, position, and estates dependend on this oath being taken. In addition, patents to the nobility become entirely at the discretion of the King, who in turn sidestepped the tradition of appointing only Bohemian natives and moved the court from Prague to Vienna. The changes introduced here resulted in the reassignment of over one-half of all estates in Bohemia, much of the primarily Protestant nobility was effectively dispossessed, fled as rebels or faced execution. Consistent with this policy of 'Hapsburgisation' these ordinances also elevated the German language to the same official status as Czech, although by 1627 it was already the language spoken at Court. A German edition of these ordinances was printed in 1627 as Verneuerte Landesordnung des Erbkönigreichs Böhaimb, with an incomplete Czech edition including only articles up to F.1 (about 1/3 of the book). No Czech edition was printed until 1888, in Leipzig, edited by the legal historian Hermenegild Jire_k. This complete contemporary Czech translation, matching the German even to the "Index or Ordering of the Titles of the Renewed Land Order" after the text, is a rare and vitally important work in the legal and constitutional history of the Czech people. The Strahov Monastery owns the only other complete copy we have found, although without the additional 6 1/2 pages in German Gothic hand included here, after the index. These pages contain a transcription of a letter dated 11 September 1654 that summarises the contents of the Land Order, addressed to Primate Graf Jaroslav von Bubna, quite possibly for whose use the ms was written. The quality of production indicates a commission for a client of importance. Despite the predominance of German at the highest levels of government, accurate and complete Czech translations would have been necessary to ensure enforcement and consistency between both essential. Sayer, "The Coasts of Bohemia", 45. Evans, "Making of the Hapsburg Monarchy", 198-200.

HARTMANN SCHEDEL'S COPY, WITH HIS ANNOTATIONS

73. ROSELLI, Antonio de. Monarchia, sive Tractatus de Potestate Imperatoris Ac Papae. Venice, Herman Liechtenstein, 23 June 1487.

Folio ff. (ii) 111 (i). [*2] a 10 b-n8 o 6 [last blank], tabula bound in at front. Gothic letter, 67 lines. Two 22-line red and blue initials on a 1v, initials rubricated in red and blue alternately throughout. One 16-line blue Illuminated Initial "D" with green, red, and yellow border and burnished gold ground, stamped with fleur de lis on a 2, and hand-coloured Moor's head in armorial shield at foot of page. Bookplate of the Elector of Bavaria, Maximillian I designed by Rafael Sadeler on front pastedown, Hartmann Schedel of Nuremberg's MS ex libris in red ink beneath, Bayerische Staatsbibliothek 'DVPLVM' stamp to prelims. Copious marginal notation throughout in Schedel's hand, his Latin incipit and explicit in red ink to feps, and his 3 pp. of MS index at end. Slight foxing and occasional dampstaining to extreme margins, some worming to last few II with no loss of text, otherwise a very lovely, well-margined copy in contemporary German quarter deerskin over wooden boards, tooled in blind in quadruple-ruled panel with handsome pattern of dragon in rhombus at top, roses and vine at bottom. Vellum label with rubricated title at head, several crossed out case numbers beneath. Spine worn in some places, with exposed cords.

£22,500

FIRST AND ONLY EARLY EDITION of this seminal treatise on Papal supremacy by Antonio Roselli of Arezzo, Italy (1381- 1466). Roselli was a prominent lawyer and mediator during the second half of the Council of Constance, which addressed threats to Papal authority caused by break-away groups in Avignon and Pisa, initially posed by the Great Schism. Roselli's detailed exposition of the extent of Papal primacy here, was very much part of his work as adviser to Martin V, who was elected Pope at Constance, and his successor Pope Eugenius IV. In line with Jean Gerson, Roselli maintains the primacy of Papal authority while at the same time arguing for a moderate conciliar approach: that in extraordinary circumstances, the power of the Pope could be circumscribed by that of a general council. This theory of limited Papal supremacy accepted at Constance fell out of favour from Eugenius onward, until it was totally condemned by the first Lateran Council. The shift towards what later generations would call Ultramontanism is clear by 1491, when Roselli's tract enjoyed the distinction of becoming the first book condemned by the Church along with Pico della Mirandola's 900 Theses. Niccolo Franco, Bishop of Treviso, condemned all copies to be burned at St. Mark's, the principal Church of Venice where he was Papal legate. (Seldes, The Vatican, p. 171). The lawful extent of the personal authority of the Pope of course was one of the great issues of the reformation movement which began but a few years after the present publication.

Hartmann Schedel (1440 - 1514) is most famously known as the author of the earliest printed history of the world, the lavishly illustrated Liber chronicarum or Nuremberg Chronicle. Unsurprisingly he was an avid book collector. "Schedel's activity in tracing out, collecting and copying MSS produced results of much value even to-day. Many an important monument has been preserved only in his copy" (Catholic Encyclopedia, XIII p. 525). He often made use of friends living in Italy to purchase printed books there, and bought avidly from the Frankfurt bookfair. He read as intensively as he collected: marking his books up with annotations, illustrations, self portraits, and often pasted in related broadsides, advertisements, and manuscript notes. These habits are no better explained than by Schedel himself in the incipit he has added to this volume, inviting readers to find inspiration from the noble art of writing and add to the pages of the book. In 1552 his grandson sold the library of about 370 manuscripts and no less than 600 printed works to the wealthy banker of Augsburg, Johann Jakob Fugger. Fugger later went bankrupt and was forced to sell the treasured library to Duke Albrecht V of Bavaria, whose collection passed to Emperor Maximillian I and was enhanced by volumes pillaged from Heidelberg in 1623, the year to which Maximillian's bookplate dates. The library of the Elector of Bavaria eventually became the Staatsbibliotek at Munich, where most of Schedel's books now reside (Wilson, The Making of the Nuremberg Chronicle, 25). This book must have been deaccessioned because the library owns 4 other copies and did not notice Schedel's hidden ex libris. ISTC No. ir00327000. BMC V 357 (IB 21984). Bod-inc R-140. Goff R-327. IGI 8441. Harvard/Walsh 2050. BSB-Ink R-268.

·ic·xc

11) boc libro feliciter incipit tractatus de poteffate imperatoris ac pape. Et an apud papam fit pote ffas virinfog gladii. Et de materia cofiliozum: qui appel latur monarchia: Editus per excelletufumu virinfog in ris doctorem dominii Antoniu de rofellis de aretto.



tióem igitur banc ipfam pzimű affiv més in qua lumia ria ouo clariffima fumus patriarcha v cefar Augurt? in cócertatós; oucif siaduerto op ódas pzincipijs tantus naturalitb? v argu mentis feripture fanctez füdaméta lis bus? tante rei excelse serie pdire

nittunf: traditioibus apostolicis omnio post positis:cu contitutioes iple eccle fudamétali viule scripture fint (ut Dicant)postponéde:vane fozte arbitrates ponífices sum mos i editionibº ipan iuribus eccle nimiu fauozabiles extitisse. Ipsevero en boc ipm nempe affirmé fudamés talem viumă scriptură pontificu canonibus preferédă: tamé venerandas ipas facras costitutones no excludo: quia arbitrari pontificem errare: vniuerfali ecclefia vitt supportante: nephas iudico. (De veritate oubi) igif buius primu eruenda: quid a stribetibus vicaf incipio rupluribus oc causis sunt qui putant omne téposalius amunstratione vnincrsam: babitu saltem sti non actu: apud summu xpi consistere sacerdote. Et punu ex oinse scripture sentétia in peuteronomio relata:ad boc picen dus comotos se fose vicut: a babef transfumptine qui fi.fint le.c.per venerabilé:fic inquiète: Si vifficile zam biguum apud te iudiciú effe prosperensinter ságuines a languinem:causam a cám: lepram a lepra: a iudicium videris variari: venias ad facerdotes letitici generis: 7 ad indices qui fucrut illo tépoze: qui indicabut tibi ins dictiveritate. Et factes quecing oirerint qui prefunt lo co: qué elegit pomunis: sequeris pe comm sentériá. Qui auté suppierit: nó obediens sacerdotis imperio qui eo tépose munifrat pomino peo tuo: pecreto iudicis mos rietur, picto, c.per venerabilé. Et dbus verbis penotant fummu pontificé babere spiritualiu e seculariu causaru cognitioné vniuerías, ná ocuteronomiú ez vi vocabuli interptat fecuda lez, z loc² qué elegit oñs fedes é aplica vbi rpus vicariatu costituit, petransla.c. quanto pere indi.c.ad aplice li.vi. zvt eccle. bene.c. vtnřm. Clude co cluditur quipe potifer tria possit indicare indicia:inter fanguines a fanguine: quod pro criminali intelligit ius dicto: 2 feculari quod cimle otcif. 2 inter caufas 2 cam idest ecclesiasticu a seculare. Ex quibus patet in co esse seculariu omniu a spiritualiu cognitione. Quod phas lemtici.riil.c. vbi vicit: D. omne genus lepre: qo quas drupler est vt notat pe peni.pi.j. 6. peniqs. v. moyfi: ipes ctat ad facerdoté facit.rv.q.vi.c.auctozitaté in fi.vbi pa pa cuida; archiepiscopo pmittir spiritualis e secularis gladii coertione cotta facinerosos aliquos: qua pmisso onem vtig nó posset facere si ipse nó baberet in se: quia nemo alij quod nó babet pmittit. Lindebin solu, s. sed finimi.ff.oecondi.inde.oecofe.oi.iiij.c. quomo.z.ff. De pigno. Lift fundue. \$. j. quod oftendit in victo. c.p ve nerabilem: quia ibi papa legittimat filios regis francie

qui ve aliena videbant effe iurifdictive. sed opostet vis cere qu'illud facit ex sua amplissuma potestate.

Ecundo probant er littera genes luminaria magna: vnu quod preeffet oier: alteru vero quod preeffet nocti. In quib myflice bec duo regimina fignificantur: vt er de maionta-r obedien.c. folite ad firmamen tum enis celi.i. vniuerfalis ecclefic fecir duo luminaria idest ouas instituit oignitates. Lpontificale: 2 regalem. Er illa que preeft oicbus. .fpirimalibus:pontificalis ét que vero carnalib ":cefarea eft. Sed ficur foi p luná mús dum illumiat qñ per fe nó pôt lumen preftare. f. poctus tempore fic pontificalis potefias cu per fe no pot upfaş erercere potefiate:puta in fáguinis effufione.l. oi.cleri cus. vel un administratioe ista terrenop: tunc facit pres ges a principes feculares. Unde folus ipfe pontifer po testatem bane vniuersale babere vides: vab ipso impator principes ceteri. (Dro boc facit qo babet in .o. c. folite. Tlam continuit bomin pontifice super gentes a regna yt eucllat a oissiper a edificet a planter. Ex qui bus colligit tempaliu e spiritualiu pontifice babere po testate: la in exercitio tempalia cesari comittat: ipsum in tingendo: cotonido: e approbando: e e be elec. e venera bilem. Et quia p facerdotes beus reges un terris facil: yt babet regu.vui.c.in ft. 2 gene. g. 11 å pieccepit bomin? (a mueli vt continueret reges sup i srael. 3 tem one pieccepit elie ppbete vt inungeret regem fup firiam: v alium fup ifrael: vt babet in.c.j.v. vnde in veteri ve facra vncti. Sa cit quod babef.ij.q.vij.\$.item cir oattid. Dao bocfacit quod not. Innoc.in.o.c.per venerabile: qui vicit que regea feculi subsunt pape:no imperatori.

ETTIOratione probatur: naminfer star superiozum: cu ad imaginê oci creati fumus vt. rruj.q.v.bec imago: oc penit. pt.ij.c.pzefenning.Er philo.j.celi. 2 pzimo metaphifice. viii. phyficom. Quod probat Boenns beconfolat.oicens: Q felix bominium genus fi vertros animos:amoz quo celu regif:regat. Sed ficut in fuper/ nis est vinus deus:vt ef. de sum.tri.c.j. z.c. damnam?. z vi.q.i.nottacianue. Et qo late oftendit eloquentifiimus Lactanti⁹ in libro de falía religiõe circa pricipiú. Et ravitione probat: negátibus vera principia. Na fi poneres plures ocos qo cer benaus ve.rrini.q.fr.c.qda.v.cerdo mani.aut poneres ista pincipia cordia: aut orscordia. Et fi poneres cotraria: tunc actone vinº: alteru ocstrueref: z opationes effent in oijs multociés cotrarie, z fi ponts cos concordes: aut ponte equales: aut inequales. Si in equales tune qui effet minus pfectus faceret opera imp fecta: qo oicere nephas est: cu opus impfectionis no no tierit etiä iple qui perfectus est: vt. £. oe sum.tri. 2 fi.ca. epla victor. 2 er. oe baptis maiores. Si per ola equale ergo vnu tupfluum:contra. 6. quibus: pma confti. L. qo De Deo Dicino Debet: quia in positiuis enaturalibus sit perfluitas refecat vt in.c.ij.oe probat. v.l.ampliore. §.in refutatozije. L.ocap. Eft ergo in lupernis vnum pamas pum: 2 ita in terrio oebet effe viius oei vicarius ad ei fimilitudinë. Et boc eft qo vicit augustin? in questiói/ bus noui a veteris testaméti: a babet un vic.e. bec ima go.rrriii.q.v. (Deo boc quia ecclefia militas affimis latur ecclefie triupbăti vt logif pe elec.fundamêta li.vj. vnde Jo.inapocal. Clidi cuntaté fancta bierufalé.q.o. o bierufalem terreftris.i.ecclefia militans affirmlat ce lefti bierufale.i.ecclefie triupbanti. z fic ficut in fuperio ri triumpbanti ecclefia eft vinne ocue:ita in militanti ce clefia your per vicarius pe bereti ele, ad nostram, vibi



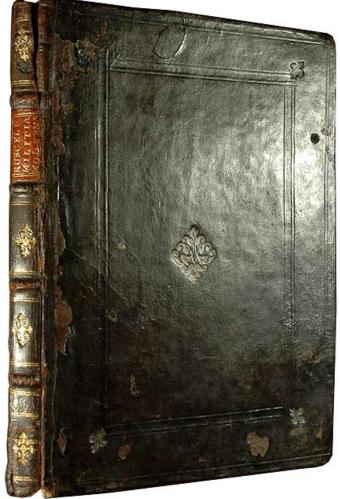
73. ROSELLI, Antonio de. Monarchia, sive Tractatus de Potestate Imperatoris Ac Papae.

Propulsano minere est de ince male Foli no In 1. col In Fi Var cha fol 103. fr 3 rol' Loyaus an possit or manionto pape punta estre fol'80 In look Dem In charten 82 la 3 col bes que or unle mulieres em roes. In Charm 83 Sadus Thomas of conouns sed applia. De parto con patam contendo vite prolipe . 86. Si aliques en merches moneran poeto apposito op sibilicat zehneze bonn On valent mageerius et rezute padum illud zetennois polum an vero voinetur rogressus sol 80 lapollat. Dis Antho de roselles mar bonn premios que por iprum ralunze in ombus In if p ope retentes vice Fol' 84 rol' 4. In Charte 89. vid cafus In queb 9 papa difficult differat. Source an euangeleum no crat phobite fol 108 /n 2 col. Sunt of bodie m wens miles printe Sili & duellatition not Charta 103 Vite to probanone In facts antiquis Augustino acostus fol 103 rol 3. Mobilians of mulaples pol' 10 q. In 4 och In fine operes men 110 babes can fluerat ong soel bodie pt m perum aput greens. Papa on worth poterintem chiganoi Impatore electoribus Vide fol in In 1 col. Tui of flum on who tent tomining vide fol' 12 In 1 col Apti que enuros ferulazes martanezat vede fol 12 la 2001 popil. Dispesano mpitur multif modis foli- 84 rol' 3. Papa an oupenfet in bous mound via fol go he wall who cha vice or papa pr facte plonas meptas ad memonal apms & om possit com fine on a sua set amoueze QF funt Due portula jublato one remanent alud Vito foli 99 ln 2 roli tem folus papa ord mado facatre command ipp podetue uplofores Are top 30. lus cop. 73. ROSELLI, Antonio de. with HARTMAN SCHEDEL'S notes. 74. RUSCELLI, Girolamo. Precetti della militaria moderna, tanto per mare quanto per terra, trattati da diversi nobilissimi ingegni, & raccolti con molta diligenza. Venice, heirs of Marchiò Sessa, 1572.

4to. ff. [iv], 59, [i]. Italic letter, printer's cat device on title-page, woodcut initials, 11 full-page and 17 smaller woodcut illustrations. Quire G misbound. Contemporary autograph of Thomas Knyvett, repeated at head of title-page, his press-mark at end, "5: class: austr: -4:", armorial bookplate of the Earl of Macclesfield on pastedown, Shirburn Castle blindstamp to first three II. A fine, clean, crisp copy, contemporary English calf over pasteboard, bound for Thomas Knyvett, covers double ruled in blind to a panel design, fleurs de lys in silver at corners, central silver fleuron, spine gilt in compartments, gilt red morocco label, lacking ties, spine slightly cracked at head and tail.

A fine copy of the second printing, by Sessa (identical to the first of 1568) of Ruscelli's valuable and popular treatise on artillery and fireworks, from the library of Thomas Knyvett, whose personal library of 1400 volumes is conserved in substantial part in the Cambridge University Library, many bound in similar style. "many of his books look like this, typical early-seventeenth century centerpiece bindings of middle of the road quality, or slightly better. ... A number of centerpiece tools recur frequently among Knyvett's books and it is clear that he was patronising a particular supply channel, but there is no sense that he wanted harmonious uniformity within his library as regards the tools used; if so he would have insisted on the more regular use of a single tool." David Pearson, English book binding styles 1450-1800, page 8, fig. 1.3. This binding, though simple, (almost identical to another book bound for Knyvett from the Macclesfield Library, see Sirigato) is definitely of higher quality, with particularly fine quality calf, and unusual silvering. Thomas Knyvett of Ashwellthorpe (c.1539-1618), was a noted sixteenth-century book collector (see: D. McKitterick, The Library of Sir Thomas Knyvett of Ashwellthorpe, Cambridge, 1978), more than four hundred of whose books passed (c. 1693) into the hands of John Moore, Bishop of Ely (whom Dibdin calls "the father of black-letter collectors in this country"), his collection was purchased en bloc by George I and then passed to the Cambridge University Library. To Ruscelli 'militaria moderna' meant artillery, and for this book he collected 78 maxims and 'recipes' covering the subject from gun powder to gun sights, adding some very fine woodcuts, mostly of rockets but also of measuring instruments and mining. One of the 'fireworks' was designed to spread noxious fumes perhaps the earliest reference to the use of poison gas. The section on naval warfare includes an illustration of a life-vest invented by a physician, Leonardo Fioravanti. The chapters on fortification include Sforza's 'Regole Generale' on the correct proportions of the parts of a fort. BM STC It. p. 593. Cockle 663. Riccardi I 403. Harvard, Mortimer It. 450 (first printing).



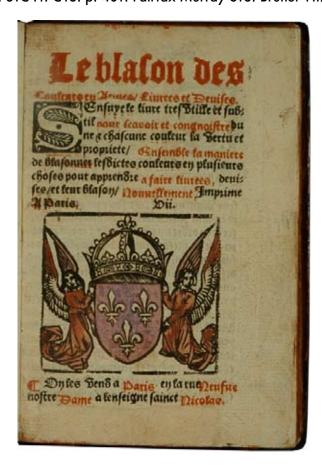


CONTEMPORARY COLORING

75. SICILE, Jean Courtois. Le blason des couleurs en armes livrees et devises. S'ensuyt le livre ... pour scavoir et congnoistre dune et chascune couleur la vertu et propriété, Ensemble la maniere de blasonner. Paris, en la rue neufve Nostre Dame à l'enseigne saint Nicolas [Pierre Sergent], [n.d. c. 1528].

8vo. ff. (iv) 53 (i.e. 52). Lettre Bâtard. Title printed in red and black with lovely woodcut printer's device of two angels holding the arms of France, repeated on A6 recto, both with contemporary hand coloring, 48 woodcut labels and roundels in text also contemporary hand colored, charming white on black floriated criblé initials in various sizes, contemporary annotations on first four leaves of text, C19 engraved armorial bookplate on pastedown with ms. shelfmark. Light age yellowing, t-p fractionally dusty, small loss to blank lower outer corner of A2, lower edge of t-p, with old restoration. A very good copy, crisp and clean, in slightly later English calf, covers bordered with double blind rule, rebacked to match, early illegible autograph on lower cover, corners a little worn, a.e.r. £4.250

Extremely rare and beautifully printed early edition of this famous heraldic text by Sicile, one of the earliest treatises on heraldry in French, with additional material probably by Gilles Corrozet whose acrostic 'Carroset' is found on the last paragraph of text, beautifully illustrated with contemporary hand coloring. The text is divided into two parts, the first on the emblazoning of arms, or the use of color in heraldry, in which Sicile also describes the conditions that must be met for entrance to knighthood (including an emotional plea that the traditional dubbing ceremony be reinstituted.). The second part details the appropriateness of the coloring of different articles of clothing for men and women and the meaning of these colors. 'The date of the composition of the first part probably lies between 1435-58; that of the second part about 1530. The first portion of Part II ... has been copied and adapted from Corbichon's translation of Galnville.. The woodcut of the Arms of France on the title is repeated on A6: that and the 48 labels and roundels on other pages being coloured by stenciling as originally issued and marked. On D1 is the 'Blason sur les sept aage de l'homme'. In the second part 'Des inventions des couleurs: Habit moral de l'homme selon les couleurs' enumerating the different articles of clothing of men and women, with appropriateness of their colours. ... On N7 the author makes an interesting reference to distinguished painters: 'Les oeuvres de maistre Jehan fouquet: de maistre Jehan de Paris' Fouquet the famous miniaturist, ...died about 1485, Jean Perreal, also known as Jean de Paris, flourished about 1472-1528' Fairfax-Murray. Jean Courtois, called Sicily Herald, was in the service of Pierre de Luxembourg, the count of Saint-Pol before later joining the service of the king of the two Sicilies, Alfonso V of Aragon, though he lived for a long time in Mons in the Netherlands. His work was most influential and reprinted often in the C16th. Rabelais' character Gargantua gives a violent tirade against the author of the "Blason des couleurs" especially for his use of colours to create social distinctions. An extremely rare book and a fresh copy of this important work. BM STC Fr. C16. p. 401. Fairfax Murray 618. Brunet VII. 135.







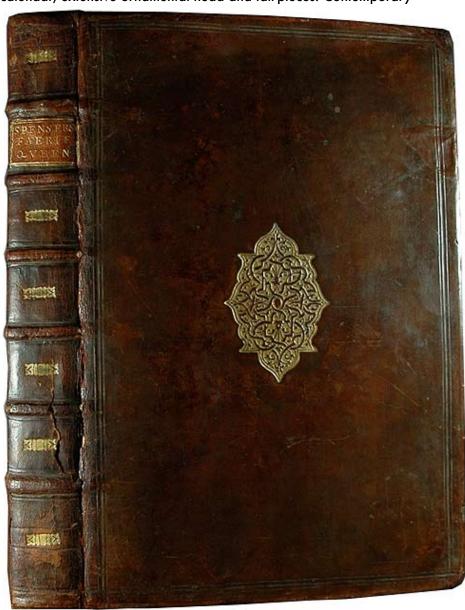
76. SPENSER, Edmund. The Faerie Queen: The Shepherds Calendar: Together with Other Works. London, H.L. for Matthew Lownes, 1611.

FIRST COLLECTED EDITION, variant issue. Folio, pp. [iv] 363 [xix] + [x] 56 [ii] + 16 (cxxxvi) lacking one blank. Double column, Roman letter, general title within elaborate woodcut border incorporating an arcadian Shaepard and Amazon (Mckerrow and Ferguson 212), sep. titles with printer's various devices to 2nd part of Faerie Queen and each of the following texts. Epitome of each canto within elaborate woodcut border, 12 large woodcuts illustrating each months activities to Shepherd's calendar, extensive ornamental head and tail-pieces. Contemporary

autograph of Anthony Rudd, Bishop of St. Davis in two different hands on t-p, contemporary price at head, 'Sir Rees Rudd' in old but later hand on rear pastedown, 'Jackson' in early hand in text. Light stain to lower outer corner of dedication, blank verso a little ink soiled, very slight paper browning to some II. of Colin Clout and towards end, minor marginal soiling to verso of last. A very good clean, large copy, uncut in places, in handsome contemporary calf, central gilt arabesques to covers, six gilt ornaments to spine compartments (small crack), gilt tan morocco label, upper joint cracked but sound, all edges blue.

£7,500

The first collected edition with minor variants and slight textual resetting, probably published in 1613, the date of Mother Hubbards t-p; the other additional t-ps. are dated 1611. Mother Hubbard's tale was omitted from all copies sold prior to the death of Sir Robert Cecil in 1612, thereafter it was inserted in the unsold copies of the 1609-11 issue. Lownes dealt with these by canceling the 1609 t-p., substituting a new general t-p and dedication and adding the 1611 editions of the remaining parts, reprinting books 1-3 as necessary. Thus the whole comprises the second folio edition of the Faerie Queen, the first edition of Mother Hubbard and the first folio of all the other poems. According to Todd it was



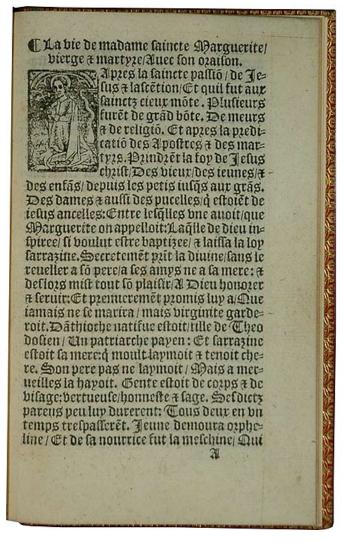
editied by Spenser's particular friend, Gabriel Harvey. Any note on Spenser's works is really superfluous. He was the first great poet in England since Chaucer, the most learned apart from Milton, the most influential "poet's poet" as described by Lamb, and acknowledged by Shakespeare as the master of "music and sweet poetry". "He lives as an exquisite word painter of widely differing scenes, and as supreme poet-musician using with unrivalled skill a noble stanza of his own invention, unparalleled in any language" (Cambridge History of Eng. Lit.).

His influence on subsequent literature cannot be exaggerated: Milton found him a 'sure guide' both as a thinker and a poet; DrJohnson pointed out the derivation of 'The Pilgrims Progress' from the Faerie Queen; Dryden called the author his 'Masterin English. The Faerie Queen was amajor influence in the writings of Coleridge, Wordsworth, Lamband many others. "Spenser was known to his contemporaries as 'the prince of poets', as great in English as Virgil in Latin. He left behind him masterful essays in every genre of poetry, from pastoral and elegy to epithalamion and epic...... Milton was later to claim Spenser as 'a better teacher than Aquinas', and generations of readers, students, and scholars have admired him for his subtle use of language, his unbounded imagination, his immense classical and religious learning, his keen understanding of moral and political philosophy, and his unerring ability to synthesize and, ultimately, to delight." Cambridge University, 'The Edmund Spenser biography'. A fine copy. STC. 23084. Lowndes 2476-7. Grolier, Langland to Wither 234/239. Pforzheimer 972/973.

77. St. MARGUERITE. La Vie de Madame sainct Marguerite, vierge et martyre, avec son oraison. N.P. N.D.

8vo. ff. [viii] A x. Lettre B,tard. Small woodcut of St. Marguerite and dragon on recto of A1, woodcut historiated initial, text block ruled in red, bookplate of 77Doct. D. Bernard on pastedown, tiny ms. monogram 77AF on verso of last. Very light age yellowing. A fine copy, in C19th crimson morocco by Niedre, covers bordered with a triple gilt filet, spine with raised bands, richly gilt in compartments, inner dentelles gilt, combed marble endpapers.

Extremely rare, popular edition, of the story of the life of Saint Marguerite of Antioch, one of the most popular saints among the laity in medieval France and England, primarily because of her association with childbirth. The only comparable copy we have found of this work is in the BNF [FRBNF35284777] bound with two other works, the first of which is a 'Heures à l'usaige de Paris', D. Maheu pour S. Troude, dated 1537, though by all appearances this work is slightly earlier, probably circa 1510. The basis for the French version of the story of St Marguerite given here is taken from Jacobus de Voraigne's golden legend. According to this legend, she was the daughter of a pagan priest at Antioch in Pisidia. She was converted to Christianity, whereupon she was driven from home by her father. She became a shepherdess and when she spurned the advances of Olybrius, the local prefect, who was infatuated with her beauty, he charged her with being a Christian. When she would not submit to him or renounce her faith he had her tortured and then imprisoned, and whilst in prison she encountered the devil in the form of a dragon, who swallowed her, but the cross she carried in her hand so irritated his throat that he was forced to disgorge her. The next day, attempts were made to execute her by fire and then by drowning, but she was miraculously saved and converted thousands of spectators witnessing her ordeal (all of whom were promptly executed). Finally, she was beheaded. She is also remembered in France as one of the saints who spoke to Joan of Arc. St Marguerite is particularly known as the patron Saint of childbirth, due to her ordeal and safe delivery from the belly of the demon. The work finishes with a moving 'oraison' in French verse 'pour les femmes grosses', begging for safe delivery, without too much pain, of their child so that the mother could see their child safely baptized. The work was probably published for, and given to, women during their pregnancy so that they could pray for safe delivery. A rare survival of a most ephemeral piece of printing. Possibly BNF [FRBNF35284777] otherwise unrecorded.





78. STATIUS, Publius Papinius.Sylvarum Libri Quinque, Thebaidos Libri Duodecim, Achilleidos Duo... [with:]Orthographia et flexus dictionum Graecarum...Venice; Aldus, August and November, 1502.

8vo. Three parts in one. 306 unnumbered ff. (i.) a-e8; (ii.) a-z, A-F8, G4; (iii.) a-b8, c4, first: Greek and Italic, second and third Italic only. Aldine device on recto of final leaf of first part, fragments of a 13th-century manuscript re-used as guards. A little wear to lower outer corners of first gathering, light marginal foxing, generally clean with good margins in contemporary binding re-using a leaf from a 14th-century liturgical manuscript in black and red, rubbed, joints cracked, head of spine torn, lacking ties. Early ex-libris of loani Ambrosii de Auria (Orense, in Spain) in blank lower portion of title (partially inked over), repeated on rear pastedown, contemporary ex libris in blank upper margin of title perhaps of the Franciscans at St Vannes in France, 3 pages of manuscript notes in Latin in contemporary Spanish (?) hand at end, engraved armorial bookplate of Richard Bolger Kerin inside upper cover, later bookplate on fly. Preserved in folding box.

A complete copy of the first Aldine edition of the surviving works of Statius (c. 45-96 A.D.), 'court poet' to the Emperor Domitian. Of Graeco-Campanian origin, Statius won many poetry competitions even as a youth, receiving at Alba the Golden Crown from the Emperor Domitian himself. He was soon established as a court and society favourite of the post-Augustan age. The works presented here, the 'Silvae', 'Thebais' and the remaining fragments of the 'Achilleis' vary in format and in quality. The Silvae consist of 32 poems, mostly in hexameters. 5 poems are for the flattery of the Emperor and his favourites, 6 are lamentations for deaths or consolations, while others give descriptions of the poet's friends' country villas and prove a useful source on the lifestyle of eminent Romans at the time, and also include the 'Kalendae decembres', describing the entertainments prepared by Domitian for the Saturnalia. Thebais and Achilleis meanwhile are epic poems, and conform with the accepted idioms of the genre. The first, in 12 books (and 12 years in the writing), takes as its subject the story of the Seven Kings against Thebes, while the latter (of which only the first book and a part of the second survive) was to focus on Achilles. Both are, while perhaps not truly great, rich in their vocabulary and superior late epics to those of Silius Italicus. The epic poems first appeared in print in 1470, with the Silvae following two years later. This copy is complete with the Orthographia, a short preliminary 'dictionary' of Greek words sometimes missing. It has been said that Statius prostituted his evident talent for political gain, and there is a reference to him in Juvenal's Satires. It is certain that his retirement in 94 A.D. was brought on by a feeling of the loss of Imperial preference, but nonetheless his place among the leading poets of the Silver Age of Latin poetry is assured. BM STC It. p.646; Adams S-1670; Renouard p. 35, 7; Brunet V, 512 "Édition dont on trouve difficillement des exemplaires bien conservés"; Dib



79. SWISS-FRENCH MANUSCRIPT RENTIER. Specifficatifs des Censes dheues et appartenantes de La cure de L'esglize perrochialle de dompedidier. Domdidier, c.1580.

Folio. ff 58 of which 44 ms. (so foliated: one blank, (iii) 4-43 (i) + 13 blank leaves). Manuscript in legible late C16 French hand, marginal annotations and last two ll in slightly later hands, c.1620. Occasional marginal soiling and thumb marks, one or two soot marks, the two leaves in a later hand slightly dusty and frayed at edges. Generally very good, in a handsome leaf from a large C13 French Bible, the Apocalypse of St John, Revelations, the end of chapter twenty and the beginning of chapter twenty one, rubricated, with two initials, one with fine pen scrollwork and trails in red and blue ink, a little soiled, spine torn.

Fascinating census of the lands and rents due to the priest, 'Pierre de Disieu', of the parish of 'Dompedidier', now spelt Domdidier, in the Canton of Fribourg in Switzerland, providing an interesting snap-shot of the assets and revenues of a rural parish in the late sixteenth century. The work is genuinely a census, written in one go, a neat copy, not the accumulated gathering of information over a period time that a working rent book would be. It starts, helpfully, with a "Repertoire du present Rentier", an index of all the tenants of the parish, firstly those of Domdidier itself and then the hamlet of 'Eyssy' part of the commune, in all a total of forty eight tenants. Each tenant's family is then described at the beginning of the listing of their lands with details of their relatives, marriages, and a history of the leases of that holding, including brief terms. The parcel of land is then described in detail with measurements, including details of adjoining

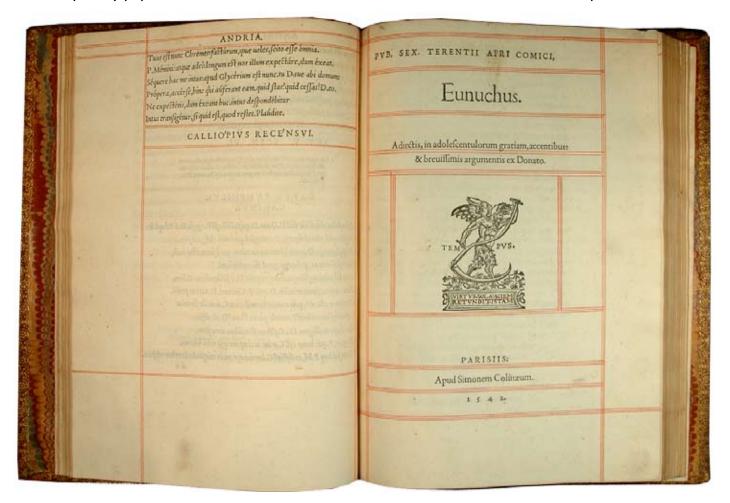
parcels, and their ownership. It finishes with the total price of the lease for all the parcels of land leased, for each individual. Interestingly a high proportion of the lessees are women. This manuscript is of particular value as it details with great clarity the intricate economic workings of a recently post-feudal village, with details of all land holders from 'Noble' or the flattering 'Noble, saige et genereux seigneur' to 'Honneste Jehan Bron' and to the 'communaulte de Dompedidier'. The town of Domdidier, which is recorded as early as 1157 as Donno Desiderio, derived from the latin Domnus Desiderius, had been bought by the government of Fribourg from the feudal 'seingneurie de Montagny' in 1498 and had thus moved out of feudal status with citizens acquiring much greater proprietary rights over land, the use of common lands and full rights over woodland. The archives of the town mention the names of "les Cormenboeuf, les Chardonning, les Godi, les Fornerod" as people recorded in the earliest archives that are still around today, all of whom appear in this census, denoting extraordinary stability of the population. There is a note on the fly stating that the ms. is dated 1638, however this is certainly incorrect as two marginal notes, updating the text in a later hand, are dated 1617 and 1619. The manuscript must date from at least a generation earlier, the hand being certainly sixteenth century. A rare and most interesting insight into the intricacies of the economic life in a sixteenth century village.

ON LARGE PAPER

80. TERENCE, Publius Sextus. Terentii Afri Comici. Andria, Eunuchus, Heautontimorumenos, Adelphi, Phormio, Hecyra. Adiectis, in adolescentulrum gratiem, accentibus: & brevissimus argumentis ex Donato. Paris, Francois Estienne et Simon de Colines, 1539-1542.

Large 4to. 6 works in one. ff. 26, 28, 26, 26, 26, 22. Sep. t-p to each. Accented Italic letter with some Roman. Text double ruled in red throughout. François Estienne's woodcut "plus olei quam vini" device of vines on first title (reproduced in Brunet), Simon de Colines reaper device on four others, "Phormio" without attribution. "Hoc pulcherrimo Terrenti Comodiani Exemplari Bibliothecam meam ornavi mense Augusto 1717. 'with autograph J. Brigeley on fly, that of M Folkes F.R.S. beneath, ms. shelf-mark on fly, bookplate of Geoffrey, Lord Cross of Chelsea on pastedown. Light age yellowing, title fractionally dusty, occasional very light waterstain, small tear in upper margin of last leaf of Phormio, very minor worming at gutter at head. A fine, large paper copy, crisp and clean in late C17th or early C18th English red morocco, covers double gilt ruled to a panel design, fleurons to outer corners, dentelle roll with fleur de lys in inner panel, spine with raised bands, richly gilt with small tools, double gilt ruled in compartments, inner dentelles and edges gilt with fine floral roll, comb-marbled endpapers, a.e.g., head and joints lightly rubbed, spine slightly darkened.

A beautiful large paper copy, in fine early English morocco, of these exceptionally rare collected pedagogical printings of the comedies of Terence by Francois Estienne and Simon de Colines, finely printed in an elegant italic with double spacing and accented latin, designed especially for students, and intended to be sold separately. We have only been able to trace two copies of these works in libraries. The BNF has various separate parts and the Bibliotheque de Besancon has a collection similar to this one; we have found no other single parts or collections of these works in any other library. Francois Estienne designed the work for the use of students with double spacing, so students could insert their own version interlined with the printed version. "Dans cet in-4 les lignes sont fort espacée, pour donner aux étudients la facilité d'y écrire, soit leur propre version, soit plutot Dictata magistri 'Grandiusculis characteribus excusae, cum interstito inter versus ad scribendas enarrationes praeceptorum'. Simon de Colines a imprimé plusieurs autres volumns d'études classique, ainsi interligné. Le Catal. fait connoitre que chacune de ces pieces se vendoit séparément au prix de 18d". Renouard. It is hardly surprising that these pedagogical texts are so rare as sold separately and scribbled on by students most would have been used and discarded immediately. The works combine the textual editing of Robert Estienne with brief commentaries of Donatus. Terence's six surviving plays, 'The Girl from Andros', 'The Mother in Law', 'The Masochist', 'The Eunuch', 'Phormio' and 'The Brothers' were especially popular in Renaissance France where more than four hundred editions were printed.



According to Robbin, 'Dramatic characterisation in printed commentaries on Terence' (1951), Terentian editions represent one of the richest sources of information on C.16 concepts of comedy. This pedagogical edition highlights the importance of Terence to the educated classes of C16th France: Casaubon, in his anxiety that his son should write a pure Latin style, inculcated in him the constant study of Terence. Fénélon is said to have preferred him even to Molière. He was lavishly praised by Montaigne, and Sainte-Beuve aptly calls him the bond of union between Roman urbanity and the Atticism of the Greeks. M Folkes F.R.S "antiquarian and man of science... when only twenty three was elected a fellow of the Royal Society. In 1722-3 he was appointed vice president of the society and often presided in the absence of Sir Issac Newton" He became president in 1741 and in 1742 was elected to the French Academy and in 1749 president of the society of Antiquaries. "He bequeathed to the Royal Society £200., ... and his portrait by Hogarth. The sale of his library, prints drawings gems pictures coins etc, in 1756 lasted fifty-six days." DNB. Geoffrey Cross was Lord Justice of Appeal from 1969 to 1971, Lord of Appeal in Ordinary and life peer with the title Baron Cross of Chelsea. A beautiful large copy of this typographical gem and a rare survival.

Not in BM STC Fr. C16. Renouard, Estienne, p. 98, no. 12. Renouard, S. De Colines p. 318. Brunet V 712-3. Not in

81. VANNEUS, Stephanus. Recanetum de musica aurea. Romae, apud Valerium Doricum, 1533.

Schreiber, Colines.

FIRST EDITION Folio ff (iv) 93 (i) last blank. Roman letter, woodcut initials t.p. with printer's device of Pegasus, full-page woodcut of Phoebus/Apollo with his lyre surrounded by musicians and scene beneath of author presenting his pupils with violets, two full-page woodcuts depicting Guidonian hands, 13 full-page woodcut diagrams including music, 9 half-page diagrams concerning mode and tempo, and extensive woodcut music throughout. T.p margins restored, faded contemp. ex libris erased at head and case no. at either side of device, a few fore edges with small repair (no loss); a good, clean copy in clear impression. Modern red morocco by Laurenchet, covers triple-riled in gilt, gilt compartments on spine, a.e.g.



FIRST EDITION, elegantly printed by Valerio Dorico, the only music printer in Rome for twelve years following the Sack of the city. Stephano Vanneo (1493-1540) was an Augustinian monk and choirmaster from Recanati, and his treatise on the 'golden' music from the monastery there is one of the best and most comprehensive of its time. Divided into three books, the first twenty or so pages provide historical context for the study of music; its place among the liberal arts; and its legendary discovery by Pythagoras, who noticed different tones produced from the beating of a blacksmith's hammers. The book quickly turns to practical instruction, with woodcuts depicting both front and back of the famous Hand of Guido of Arezzo (991-1050). These hands are the basis of modern musical notation, and are also used to teach sight-singing. Their illustration here was the most extended to date, going a full octave above and below what was normaly depicted. The rest of book one details intonation, intervals, and modes, and book two shows how these are written, reviewing the complete system of mensural notation that was used until around 1600.

The final book discusses counterpoint for alto, bass and tenor, listing the rules of harmony and inversion in order of difficulty. Most interesting are the concluding chapters on the quality of the tone of voice, and the 'tying up' of words together in song. Polyphonic music such as counterpoint had been the object of criticism since 1322, when Pope John XXII attacked the style as 'lascivious', because it was rooted in secular music. The issue remained controversial during the Reformation, not only because of its links to lewd 'parody masses' but also because Protestants warned that the overly ornate layering of sound obscured the meaning of the words sung. A little over a decade after the publication of this textbook the Council of Trent prohibited all polyphonic singing that was not to the rigid standard of the so-called 'Roman School of Music', of which this book is a part. Favouring clear, distinctly pronounced words, the perfection of the School was the Missa Papae Marcelli of Palestrina, sung at the Papal Coronation mass well into the 20th century. Grove VIII p. 669. Adams V 241. Fétis VIII 307. Hirsch I 589. Sander 7484. BM STC It. p. 711. We have located copies at the BL, Cambridge, and BNF.

